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HILL**

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**ZALMAN
KING**

SUPERSTAR!!

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JUNGLE!**
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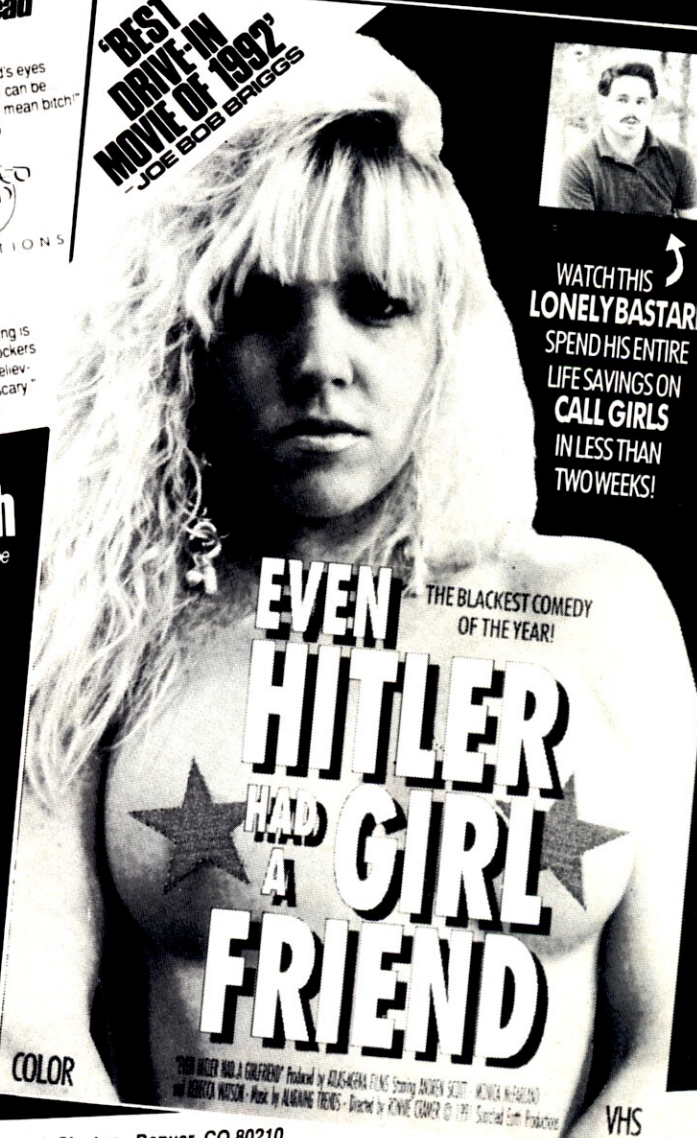
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LIFE SAVINGS ON
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TWO WEEKS!



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THE BLACKEST COMEDY
OF THE YEAR!

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"EVEN HITLER HAD A GIRLFRIEND" Produced by ADUS-ARONA FILMS Starring ANDREW SEITZ - MONICA MARGALLO and ANDREA PATTON - Music by ALVARO TREVIS - Directed by RENEE CRAMER © 1991 Scorched Earth Productions

VHS

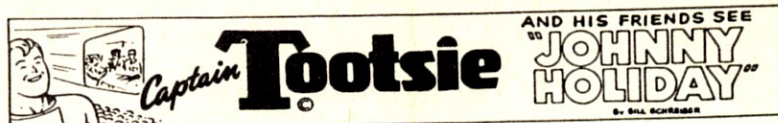
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**PSYCHOTRONIC™
NUMBER THIRTEEN
SUMMER 1992**

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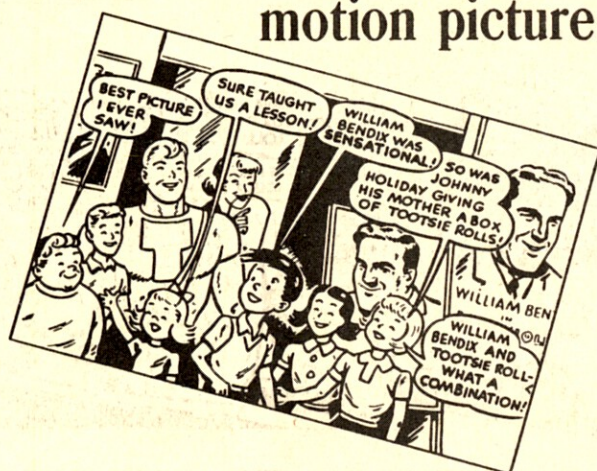
JACK HILL is an unsung genius of exploitation movies. He directed many cult classics including *SPIDER BABY*, *SWITCHBLADE SISTERS* and *COFFY*. He started out with Coppola at UCLA and made nudie and horror movies with him. He worked for Corman on and off for 20 years, directed Karloff and Chaney and discovered Sid Haig and Pam Grier! The man who made some of the greatest sex and violence drive-in features of all time now follows an Indian guru. Interviewer Sean Axmaker studies film at the University of Oregon and manages the hippest video store in the state, Flicks and Pics.

ZALMAN KING, the man who starred in 70s wonders like *BLUE SUNSHINE* and *TRIP WITH TEACHER* was also Jesus Christ in *THE PASSOVER PLOT*. These days, he produces and/or directs international erotic hits like *WILD ORCHID*, *91/2 WEEKS* and *TWO MOON JUNCTION*. Maitland McDonagh also interviewed Luigi Cozzi and Larry Cohen for us. Her definitive Dario Argento book was published in England this year.

TWISTIN IN THE JUNGLE is an introduction and guide to Trash music compilations, records filled with rare, wonderful, dirty, demented and danceable vintage R+B, soul, country and rock n roll. Richard Henderson has been helping in one way or another with *PSYCHOTRONIC* for a long time. Formerly a member of Jon Hassell's touring band (alongside Eno), he has written liner notes for recent Rhino music releases and grew up in Canada, a stone's throw from Detroit.

About video mail order companies: *Video Mania* (of Chicago) is still very much in business. My "warning" about them last issue was based on some minor shipping problems that were taken care of a long time ago. They have a great selection of hard to find factory boxed tapes. Call (312) 929-7205. Here are some other useful numbers if you want to buy tapes: *Marshall Discount Video* in Trenton, Michigan sells just about anything in print and carries choice public domain and rare foreign horror titles too. Call (313) 671-5483. *Facets Video* in Chicago is a great place to buy foreign, independent and cult tapes. Call (800) 331-6997. *Movies Unlimited* in Philadelphia has probably the biggest catalog of all. Call (800) 523-0823. All three companies have giant catalogs that you should buy before ordering. I also recommend all the other current advertisers in *PSYCHOTRONIC*, and haven't had any complaints about any of them recently. Meanwhile, *Import Horror* (a former advertiser) is still a problem and complaints still arrive about the (lack of) service. For More problem companies, see page 19.

a warm...
kind...human
motion picture!



MCA/Universal has just released 11 horror titles for the first time. It should be easy now to find excellent copies of **MURDERS IN THE RUE MORGUE**, **WEREWOLF OF LONDON**, **DRACULA'S DAUGHTER**, **TOWER OF LONDON**, **HOUSE OF FRANKENSTEIN**, **INVISIBLE MAN RETURNS** and **THE MUMMY'S HAND** (all from Universal), **THE UNINVITED**, **MAN OF A THOUSAND FACES** (the Lon Chaney bio) and **BRIDES OF DRACULA**. Best of all, the restored Spanish **DRACULA** (PV #10) is out. The time is listed at 1 hr. 44 mins. No more bad dupes with a reel missing! If you have cable, TNT's 100%*Weird* (Friday nights) and *Monster Vision* (first Sat. night of every month) movie programs are full of surprises. Also, watch for TNT's Elvis Weekend (Aug.15/16), End Of The World day (Aug 29) and Hercules day (Sept. 7). For stupid teen movies, and obscure R rated anything, you can't beat U.S.A. Network and the new Science Fiction station debuts in September. I still miss NYC's Ch. 9 for movie watching, but things change.

When I started this magazine, some people thought there wouldn't be enough to write about! Despite (or maybe because of) the recession/depression (or whatever it is), everything **PSYCHOTRONIC** is getting more attention than ever. More tapes (new and old) are being released, more good older movies are on TV (on cable anyway), and books about **PSYCHOTRONIC** filmmakers are reviewed and promoted everywhere. Scorsese and Coppola are making horror movies and the biggest hits of the 90s (so far) include **TERMINATOR 2**, **BATMAN RETURNS**, **SILENCE OF THE LAMBS** and **THE ADDAMS FAMILY**. The worldwide fanzine "movement" is growing at an incredible rate and getting more specialized. I'm waiting for the first exploitation movie zines from former Communist block countries and the first zine on 3D nudie horror movies from Guatemala. I think all of this activity is great and you should too.

STOP THE PRESSES! - The second annual **PSYCHOTRONIC CALENDAR** (for 1993) is now available! (see page 21 for ordering info). It has more pictures and looks even better than this years. The second **PSYCHOTRONIC** book (an all new illustrated companion volume to the original **PSYCHOTRONIC ENCYCLOPEDIA**) is being finished and is now scheduled for next fall. It will be from Pharos (the same company that publishes the **PSYCHOTRONIC** calendars). Pharos also has current books by William Castle and Ed "Big Daddy" Roth, so I feel I'm in good company. Meanwhile, all letters, review material, checks and orders should go to: **PSYCHOTRONIC** - 151 First Ave. Dept. PV, NY, NY 10003.

PSYCHOTRONIC™ NUMBER THIRTEEN SUMMER 1992

THANKS TO: Jack Hill, Zalman King, The 13'th Floor Elevators, Randall Rothenberg (New York Times), Peter Hiess (Ego, Vienna), Steve Kramer (Facets, Chicago), Larry Cohen, Dennis Daniel, Maitland McDonagh, Harry Medved, Frank Henenlotter, Quentin Tarantino (watch for his **RESERVOIR DOGS!**), Barry Miller, Gregory Fleeman, John Morton, Gary Roslie, Johnny and Marky Ramone, Charles Middleton, Ernie Anderson and Alfred E. Newman.

SPECIAL THANKS: To Bill Mooney, Barbara Herring & Mike Carter at Tannis Root!

DEDICATED TO: William Gaines.
COVER: Barbara Steele, the queen of horror in **CASTLE OF BLOOD**.

Some albums from 20 years ago:

BADFINGER - Straight Up
BIG STAR
BLUE OYSTER CULT
TIM BUCKLY - Greetings From L.A.
JOHN CALE - Academy In Peril
CAN - Ege Bamyasi
CAPTAIN BEEFHEART - Clear Spot
ALICE COOPER - Schools Out
FUNKADELIC - America Eats It's Young
GARY GLITTER - Glitter
HOWLIN WOLF - London Sessions
CURTIS MAYFIELD - Superfly
MOTT THE HOOPLE - All The Young Dudes
NRBQ - Workshop
RASPBERRIES
LOU REED
ROLLING STONES - Exile On Main Street
ROXY MUSIC
SLADE - Slayed
SPARKS - A Woofer In Tweeters
Clothing STORIES
RICHARD THOMPSON - Henry The Human Fly
T. REX - The Slider
and **NUGGETS**- (Various)

It was also the year of **CHICAGO V**.

J.D.K.

PSYCHOTRONIC MAIL

PAPA/BIRD

"Dames, Booze, Chains and Boots" on the Cramps latest release, "Look Ma No Head" contains the lines "Surfin Bird and fur pie/See God and hang five/Papa oo mow oo my" Way back in PV#2, Lux Interior mentioned a Tyrannosaurus Rex song that ends with with Papa lyrics. The song is "Find A

Little Wood", the b-side of a 1970 single "By The Light Of The Silvery Moon" (on Regal Zonophone). Pink Slip Daddy have a single out on Get Hip featuring "Shaggy Dog" which had some "bird is the word" lines. The A-Bones bird song in the film I WAS A TEENAGE MUMMY is called "Mum's The Word". The LP "Pushin Up Daisies" by the Conditionz

features a photo of Papa on the B-side label. Did Tim Conway's relationship with Ernie (Ghoulardi) Anderson have any influence over the McCALES NAVY cast recording their mangled version of "Papa Oom Mow Mow"? On a lesser note, a Claymation chicken can be seen singing part of "Surfin Bird" in a TV commercial for Pudgies, a fast food chain. - **Scott Warmuth** (2 8th St. Farmington, NY 11738) Warmuth hosts *The Drive In*, alternate Fridays' (2:30-5:30 pm) on 90.1 FM WUSB (heard on Long Island and in Connecticut) He produced an epic "History of the Bird and Papa Oom Mow Mow" radio special and would send you a copy if you send him two blank 90 min. cassettes.

The Missouri - now California band The Untamed Youth did a rousing version of "Papa Oom Mow Mow" at the Garageland festival in Bellingham, WA. On their latest record, "Sophisticated International Playboys" (Norton), they break into Papa during the song "Rollerland". - **Alan Wright** (Kingston, Ontario). We've seen ads recently for "Ooh Mow Moa" bach wear. Where will this end?

TURA SATANA

Thank you so much for your story on Tura Satana. She is an awesome role model. Ever since I saw **FASTER PUSSYCAT! KILL! KILL!** several years ago, I have been fascinated with her. - **Mia (Austin, Tx)**. Tura was planing to make some fan convention appearances, but is having back surgery in Sept. Meanwhile, Zoomar magazine reports that Tura appears (as *Satin Turana*) in *Speed Racer Comics*.

The Tura Satana article was a kick in the ass, one of the best interviews since the Susie Tyrrell piece (#6). Can't wait to read Tura's proposed full-length autobiography. - **Anthony Petkovich (San Leandro, CA)**

I was delighted with and shocked at Tura's story. Talk about wit and candor... but nothing could get me to suffer through **THE DOLL SQUAD** (or any T. V. Mikels). - **Hugh Shelton (Centerline, Michigan)** Did we mention that **ASTRO ZOMBIES** was written by Wayne Rogers from M.A.S.H. ?



Why do all of Russ Meyer's videos (like **FASTER PUSSYCAT! KILL! KILL!**) cost so much? - **Justin Thompson (Bartlett, TN)** *Meyer controls the rights to most of his features and markets them himself on tape, so he can charge whatever he wants. You can call R.M. films at (213) 466-7791 or write to PO Box 3748, Hollywood, CA 90078.*

I was in Oslo, Norway a while ago. It's crazy there. Great rock 'n' roll scene and 400-500 people saw **FASTER PUSSYCAT! KILL! KILL!** when they showed it there! - **Gunnar Johansson (Hagersten, Sweden)** *Scandinavians looking for cool music and movie fanzines should contact Gunnar for his mail order lists. He's at Blommensbergsv. 153, 4 tr. S- 126 52.*

TITUS MOODY

I was floored by the Titus Moody piece! The guy who most people know as Boo Boo made porn movies and was on the **TWILIGHT ZONE ?!** - **David Beynon (Brynrock, Morriston, Swansea, England)**

Moody also appeared as a policeman in **BEACH BLANKET BANGO** (75), an X rated beach movie with Rene Bond! - **Erich Mees (Dunwoody, GA).**

Titus Moody also appeared in **LAS VEGAS HILLBILLIES** (66), in the scene where the "bike club" ride around in the "casino" that Ferlin Huskey inherited from his uncle. That still in PV#12 of him standing with Mamie Van Doren is undoubtedly from the **HILLBILLIES** shoot, as that's exactly as he looks in the film. He has no lines, but it's real nice that he's in it, along with Jayne Mansfield, Richard Kiel, Bill Anderson, Connie Smith and Del "The Girl On The Billboard" Reeves. - **TJW (Lancaster, Ohio)** *Titus sent us a copy of his rare LAST OF THE AMERICAN HOBOS (review next issue) which he will be selling.*

JOHN PHILLIP LAW

It's about fucking time somebody did an article on John Phillip Law. Thorough as hell. Entertaining too- despite his ramblings about hot rods and cars and engines and rebuilds. Zzzzzz. The list of the films this guy has been in is amazing! Christ, I thought he was dead, but he's been making at least a couple movies every year for two decades now - many of which I've never heard of. - **Anthony Petkovich (San Leandro, CA)** *And it's Hemi engine.*

Law presumably meant **EL CID** when he said **FALL OF THE ROMAN EMPIRE**. Both were produced by Samuel Bronston and directed by Anthony Mann, but Chuck Heston only appeared in **EL CID** - **Bob Sheridan (Culver City, CA)**

Law was Gleason's daughter's boyfriend in **SKIDOO**. She was yummy Alexandra Hays of **THE LOVE MACHINE** and **HOW TO SEDUCE A WOMAN**. Tell me how **THE LOVE MACHINE** was a waste of Robert Ryan's talents. Hell, that was a good soap/melodrama, not directed by Jack Haley, but his son Jack Haley Jr. - **Hugh Shelton (Centerline, Michigan)** *Gregory Beitel (E. Amherst, NY) sent in a recent group photo from Pro Wrestling Illustrated, showing Law, John Agar, Woody Strode and H. B. Haggerty posing with dozens of past and present pro wrestlers!*

DEATHSPORT LETTERS

I can't believe the **DEATHSPORT** saga is still rolling on. Wonder how many more tapes of this otherwise forgotten picture have now been sold! Do David Carradine or Nick Niciphor own the rights or something? - **(David Beynon, UK)**

An open letter to David Carradine: How, if you were in the backseat of Nick's BMW, did you manage to punch out its windshield? - **Michael Will (Montreal, Quebec)**

Carradine's account of the **DEATHSPORT** story does not have the ring of truth of the Niciphor version. And not just because of David's wild rep, though I guess only Claudia Jennings could tell us the emis. And what about the poor pooch Carradine tossed out the window? - **Hugh Shelton (Centerline, MI)** *Shelton apologized for using the word emis and we'll accept his apology this time.*

Dianne Borsenik (Elyria, Ohio) sent in a detailed, annotated credit list and update to our Carradine filmography in PV #5. It even includes when he sang in movies and tattoo appearances. Carradine fanatics can obtain a copy for a S.A.S.E. sent to PV.

DUKE AND SAMMY

Duke Mitchell's **THE EXECUTIONER (MASSACRE MAFIA STYLE)** recently played across Europe on the Satellite "Movie Channel" based in the UK. A true labor of love and an unforgettable film. - **David Beynon (UK)**

After reading about Sammy Petrillo, I'm quite perturbed with Jerry Lewis (I'm a fan). I can relate to having someone destroy your career (Mike Curb has just about stripped me of everything). - **Davie Allen (Granada Hills, CA)** *Erich Mees (Dunwoody, GA) sent a page from Love And Rockets #37, featuring the official Duke and Sammy cartoon faces.*

OTHER INTERVIEWS

Davie Allen and The Arrows "CycleDelic" is featured in Jim Jarmusch's **NIGHT ON EARTH** when Winona Ryder, portraying an LA cab driver pops a tape in her tape player! - **Stephen Ciacciarelli (Brooklyn)**

Maitland McDonagh states in the Larry Cohen interview that Cohen has resisted the temptation to make cameo appearances in his own films. Not true! Watch the last 5 minutes of **SPECIAL EFFECTS** for a scene where a detective is being interviewed. Look at the reporter holding a microphone on the left side of the screen. Looks a lot like Larry. - **Todd Severson (Minneapolis, MN)**

James Coburn was in a recent feature length documentary about Sam Peckinpah called **MAN OF IRON**, shown on BBC2. It was followed by the letterboxed director's cut of **PAT GARRETT AND BILLY THE KID**. - **Mathew Goodman (Pinner, Middlesex, England)**

Luigi Cozzi is preparing a documentary titled **DARIO ARGENTO, MASTER OF HORROR**, sequel to well known **DARIO ARGENTO'S WORLD OF HORROR** by Michelle Soavi. Cozzi has delivered also other books: "Dario Argento" and "Il Cinema Di Fantascienza #3". - **Giuseppe Priolo (Bova Marina, Italy)**



I want to thank you for the magnificent job you did with the article in **PSYCHOTRONIC** (#6). It was better than any award. You are, in my estimation, very close to a theantropist. (!). -

Timothy Agoglia Carey (El Monte, CA) Carey's incredible rock and religion movie **THE WORLD'S GREATEST SINNER** played L.A.'s Nu-Art



theatre on Aug. 4. Hope some of you made it and met him in person. He sent us a great autographed and framed poster from Cassavettes' **KILLING OF A CHINESE BOOKIE** featuring him as a character with "one eye up and one eye down at the same time".

REVIEWS

Just picked up #12 on the Blvd. - great issue! Thanks for not trashing me too hard on **BEASTMASTER II**. It was a pretty good script until the director and two other gag writers got hold of it. And by the way, any chance you could spell my name correctly in future issues? As usual, I don't care what the hell you say, just as long as the name's right. - **Jim Wynorski (Van Nuys, CA)** One of the many new movies directed by Wynorski is **FINAL EMBRACE**, "an erotic thriller with Dick Van Patten". (!?)

In 1987 Rodman Flendor & Jim Wynorski arranged for Roger Corman to lease my (Mr. Moderation) songs and they've been turning up in Concorde pictures ever since, including **LET IT ROCK** (Roger's US version of the German **WHITESTAR** starring Dennis Hopper, which now includes Penelope Spheeris footage of **TSOL** performing - from **SUBURBIA**) and **NOT OF THIS EARTH**. 1992 brought a new breakthrough - Mr. Moderation performing on film, in Wynorski's **MUNCHIE**. My onscreen "band" includes writer/producer/director/actress Linda Shayne on bass and the lovely Brinke Stevens on lead guitar. - **Bob Sheridan (Culver City, CA)**

Where on Earth did you find a copy of **THE STEWARDESSES**? The film turned up in a suprise New Orleans re-release this past Christmas and I just loved it. A guy at work had seen it in its original release and of course, he remembered "I'll take some acid!". - **Jay Hawkins (New Orleans, LA)** Several of our advertisers sell copies.

It was erroneously reported in the letter's column that Ray Sagar of **WIZARD OF GORE** played the wizard in **MAGIC LAND OF MOTHER GOOSE**. My good friend Roy Huston, a magician, had the honor of playing that role on the road, in the stage version and in the filmed epic. - **Jim Ridenour (Sarasota, Florida)** Ridenour is a knowledgeable expert and collector of anything concerning exploitation movies. We plan on running an interview / article (based on his experiences) about live spook shows in the future.

RE: reviews of **SCREAM STREET** and **TEN SECONDS TO MURDER** (PV #11). Buck Kartalian and Carl Monson are not the same person. Monson was also producer/director of another Harry Novak picture, **PLEASE DON'T EAT MY MOTHER**. To prove they are not the same person, Monson chews quit a bit of scenery with Kartalian by making a cameo appearance as a policeman. - **Thomas Gallo (CNH Video, Hollywood)** CNH released all the three titles.

SPACE AVENGER is now available from A.I.P. Video as **ALIEN SPACE AVENGER** and is recommended. **MONDO**

LEGEND is available from 647 Orange Grove Ave. San Fernando, CA 91340. The erotic anthology **INSIDE OUT** is from a TV series. A volume 2 tape is already available. **INTO THE BADLANDS** was a made for U.S.A. cable movie. **THE MAD DEATH** was a 1983 British TV mini-series. The mad doctor in **AGE OF INSECTS** is Jack Ramey. Dallas Munroe played his subject. The psychic in **VAMPIRE TRAILER PARK** was played by Cathy Moran. Blake Pickett was the sexy hold up girl. The screenwriter of **THE JITTERS** is Jeff McKay. I should have added that the director of **ALL AMERICAN MURDER** used to be Patsy on **HAPPY DAYS**.

OBITS

I was both enlightened and saddened to read of Angelique Pettyjohn's death. It confirmed my long standing suspicion that Heaven St. John from the excellent **BODYTALK** was indeed Pettyjohn who played next to Capt. Kirk in an early episode of **STAR TREK**. Somehow this metamorphosis is hard to believe - yet it makes sense in the **PSYCHOTRONIC** universe. She must have led a very interesting life. - **Harry O. Morris (Albuquerque, New Mexico)**

Steven Kiviat (L.A.) sent an obituary for writer / critic / producer / musician **Craig Lee (54-91)** who was in **THE DECLINE OF WESTERN CIVILIZATION** and wonders if his "B-movie actress" mother was **Joanna Lee** from **PLAN NINE FROM OUTER SPACE**. **Michael Will (Montreal)** says that **Big Miller**, an Edmonton jazz singer who played the cannibal in **BIG MEAT EATER** died this year. Former New York Rocker editor **Andy Schwartz (NYC)** sent in an obit of Robert "Iceberg Slim" **Beck (1918-1992)**. It mentioned that Ice T named himself after the one time pimp turned novelist (**Trick Baby...**). **Titus Moody** mentioned that **Tor Johnson** look-a-like wrestler **Tiger Joe Marsh** (who was in **The Monkees** movie **HEAD**) died last year. Blues legend **Willie Dixon** was in the recent movie **RICH GIRL** starring **Jill Schoelen**. Director **Richard Brooks** did not appear in recent features. An actor with the same name did though. **Bill Graham** was also in the rock documentary **FILLMORE and GARDEN OF STONE**.



TIGER JOE MARSH

ETC.

I'm currently staying on a kibbutz. The volunteers have one TV between them. There are about 25 of us, but little arguments as there's not much worth watching. Israel has two national TV stations, one government funded (pretty dull...), the other independent (Ch. 2), which shows all the decent movies, all uncut. Since I've been here, Ch. 2 has shown **WALKING TALL**, **NOWHERE TO HIDE** (with Michael Ironside), **BURNT OFFERINGS**, **A CHINESE GHOST STORY**, **James Glickenhaus' THE PROTECTOR** and the original **LITTLE SHOP OF HORRORS** (prefaced by "First Works" about Roger Corman, with clips and interviews with Scoresese, Ron Howard...). Being in the northeast of Israel, we are also able to pick up Jordan TV (mostly rubbish except for live sports coverage) and Middle East TV, which is an evangelist station broadcasting from Lebanon, which is also pretty crappy, but they show an old movie every afternoon. Some have been: **RIDE IN THE WHIRLWIND** (with Jack Nicholson), **CASTLE OF FU MANCHU** (power cut in the kibbutz half way through this, damn!), **NABONGA**, **THE AVENGER** (with Steve Reeves) and **David Carradine in FAST CHARLIE**, **THE MOONBEAM RIDER**. With the right facilities, you can also get cable TV with about 40 stations, from UK, Germany, France, Italy, Spain, Turkey and Russia, but Deganya isn't rich enough to afford cable. The other main source of films is the kibbutz's own video channel which shows the latest video releases (it has a special licence so there's no breach of copyright). The sister kibbutz, the Degonya Aleph (the

first ever Kibutz and much richer) has it's own cinema. They get movies a couple of months after the Israeli cinemas, which are themselves, way behind the USA. - **Mathew Goodman** (Kibbutz Deganya Bet, Jordan Valley, Israel)

Bill Terry (Louisville, KY) wrote a long letter about appreciation of *HIGHWAYS OF AGONY* and other old educational films and how they should be preserved. **Rick Prelinger** (of Prelinger Ass. in New York) is the authority and archivist of these films. He wrote a chapter on "Industrial Jopardy Films" for the *Re/Search Incredibly Strange Films* book and his company sells video compilations and rents footage. Call (212) 255-8866 for info. Both he and Pandemonium editor Jack Stevenson (now based in San Francisco) have traveled around the country (and the world) presenting programs of rare industrial and U.S. government shorts.

Does anybody know if *THE HUNCHBACK OF SOHO* is the same film as the similarly titled *THE PHANTOM OF SOHO*? Both concerned some mysterious murders being investigated by Scotland yard. *HUNCHBACK...* used to play Saturday afternoons on the Detroit station WXON-TV20. The knife-in-the-fake hump conclusion still cracks me up to this day. - **Dave Stoyanovich (Windsor, Ontario)** Dozens of 60s West German (some were British) movies had similar plots. These crime/horror movies based on Edgar Wallace novels used to show up on local TV stations in North America but are hard to see these days. *HUNCHBACK...* (66) was based on a story by Wallace (the most filmed novelist of all time!) and *PHANTOM...* (63) was based on a story by Wallace's son, Bryan Edgar Wallace. The late great Klaus Kinski was in many Wallace features.

Went to a video store and saw one of the most ridiculous retitlings ever. Sitting on the shelf beside *CALIGULA* was a movie called *HERITAGE OF CALIGULA*, which has the credits for Joel M. Reed's 78 sleaze classic *BLOODSUCKING FREAKS!* - **Ian Little (Richmond, Virginia)**

I was glancing though the TV listings and saw this synopsis: "FLIPPER interferes with the shooting of a monster movie". It was great. Apart from featuring the world's smallest film crew (four guys), the monster costume was the *MONSTER FROM PIEDRAS BLANCAS!*. Even better, Ricou Browning "played" it.. The best part was when Ricou, while trying to kill Flipper (who thinks he's really attacking the actress in the film), puts a spear through the underwater cameraman's shoulder. - **Michael McQuarrie (North Vancouver, B.C.)**

I recently picked up a copy of the *Femme Fatales* magazine in which it says that *RETURN OF THE LIVING DEAD* was Linnea Quigley's film debut. I was in Florida (recently) and rented one of the "adult" titles from the hotel lobby entitled

AUDITIONS. It must have been from at least the early 70s and many of the actors were regular porno stars. It featured Quigley as an underage actress attempting to be in the porno film. Did she do other porno features? - **Justin Thompson (Bartlett, TN)** *AUDITIONS* (78), featured Rhonda Jo Petty, "Stumpy the midget" and ("hard R") sex. It's about making porno films but is not a porno film itself. Quigley's first features were sex comedies for producer Charles Band (*AUDITIONS* and *FAIRY TALES*). She was in many other features before the comic horror classic *RETURN OF THE LIVING DEAD* (85),

including cheap and obscure wonders (that played 42nd St.!) like *DONT GO NEAR THE PARK!*, *NIGHTSTALKER*, *PSYCHO IN TEXAS* and *THE BLACK ROOM*, plus several Cheech and Chong movies.

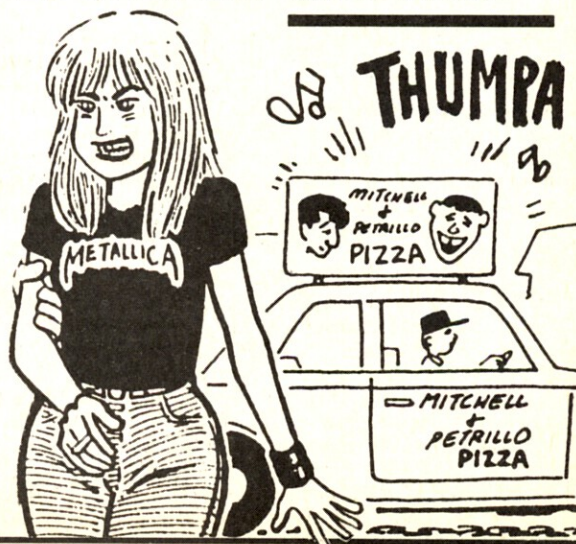
Did you notice how much Dorothy Malone looked sincerely like porn star Candy Samples in *BASIC INSTINCT?* - **John H. Weimer (Citrus Hts, CA)**

The book "King's Of The B's", mentioned last issue was published in '75 and is still very out of print. So is "Sadism In The Movies" which several readers asked about. I purchased both back in Cleveland on Prospect Ave. at an incredible three story book, magazine (and record!) paradise called Kay's, which sadly, is long gone. Sections of the *CAPE COPY CENTER* ad on page 67 were printed out of order (by us). If you were confused just switch the two right hand segments.

Many surprising, interesting (and famous) people have dropped by the *PSYCHOTRONIC* store, but we weren't prepared for the star of Barry Mahon's 1961 horror obscurity, *THE DEAD ONE*. His name is Clyde Kelly. He told us about trying to get into the premiere on 42nd St. by announcing "I am the Dead One." - and being thrown out.



horror obscurity, *THE DEAD ONE*. His name is Clyde Kelly. He told us about trying to get into the premiere on 42nd St. by announcing "I am the Dead One." - and being thrown out.





RENE CARDONA

SANTA CLAUS (Silver Screen, 59) D/S Rene Cardona, S Adolpho Portillo, P William Calderon

A narrator tells us about the kids from all nations and races who visit Santa. Santa plays the organ in a long opening segment in which cute kids, dressed in their native costumes sing in their own languages. Kids are from all over S. America, Asia, America, "even Russia". The kids from Africa wear loin clothes and have bones on their heads. Devils (with tails and pitchforks) dance in a fiery cave and one (Pip) is sent to Earth, where he uses three bad little boys (in leather jackets) to help him sabotage Christmas. Some rich kids have everything but aren't loved and poor little Lupita just wants a doll. They all have dream sequences. Merlin helps save the day and all the kids are happy. The hard-to-believe color Mexican movie was a 60s Christmas time matinee staple for years in America thanks to K. Gordon Murray. Maybe it made your (or your parents) holiday season bright.

NIGHT OF A THOUSAND CATS (Laser Leasing, 72) D/S Rene Cardona, S Mario Marzac, P Mario Z. Zacharias

(La Noche De Los Mil Gatos) Hugo (Hugo Stiglitz) keeps heads in glass cases and has a huge cage full of howling hungry cats in his old stone monastery. He throws fistfuls of raw meat to them. He strangles his sexy blonde wife, then courts a married woman (Anjanette Comer). Gorgo the mute butler with a limp plays chess. A lot of time is spent showing nice Acapulco scenery from Hugo's helicopter, as he looks for new victims. There's some (PG) sex, a slow motion flashback and lots of zoom lens work. It's almost up there with Cardona's **NIGHT OF THE BLOODY APES** (68).

JOHN AGAR

NIGHT FRIGHT (Sinister, 67) D James A. Sullivan, P Wallace Clyde Jr.

The monster in this movie most be related to **ROBOT MONSTER**. It's a gorilla with three toed footprints and an alien head. You don't see much of it, but you see a lot of John Agar as Clint Crawford, sheriff of Holliston, Texas. Overaged sorority girls are being killed in Satan's Hollow but he gets angry at them ("Look punk. Don't ever call me fuzz!"). The monster is the result of a NASA experiment gone wrong. The Wildcats provide cool instrumental music and the kids wear V neck sweaters and white boots. It was directed (near Dallas) by Larry Buchanan's assistant director on **ZONTAR** and **CURSE OF THE SWAMP**

CREATURE (both with Agar) and it's a remake (!) of the obscure Russ Marker movie **THE DEMON FROM DEVIL'S LAKE** (64). Marker is even in it and Bill Thurman is the deputy. It's called **THE EXTRATERRESTRIAL NASTY** (!) in England and doesn't seem to have been released anywhere until video came along.

PERFECT BRIDE (Fox, 90) D Terrence O'Hara, S Claire and Monte Montgomery, P Pierre David Sammi Davis stars as Stephanie, a British "nurse" in a (very good) rip off of the **STEPFATHER**. In



SANTA CLAUS

America (probably Canada actually), she kills her fiance with a syringe, then moves on to another one and stays with his family. Anybody who suspects something is wrong dies except for the unsuspecting guy's sister (Kelly Preston) who tries to save her family from the cute but devious psycho. Davis is pretty amazing when she loses her cool (which is pretty often) and Agar has his best and largest role in years. He's a senile but cheerful grandfather, who could have been comic relief but isn't. The feature debuted on the USA network.

THE CHOPPERS (Fang, 61) D Leigh Jason, P/S/act/narrate Arch Hall Sr.

Five jive talking teens ride in a poultry truck and strip down cars. All (including Torch and Flip) are introduced by the narrator (Arch Hall) at the beginning. Jack "Cruiser" Bryan (16 year old Arch Hall Jr., making his debut) is the leader and sings the classic "Kongo Joe", "Monkey In My Hat Band" and others. The gang even steals hub caps in broad daylight while a couple makes out in their car at the Chick A Dolly Drive-In ("Tacos 15¢"). A cop and an insurance agent are after the them and it all ends with a shootout at the junkyard. The gorgeous Marianne Gaba (Playboy's Miss Sept., 59) is Liz, the insurance man's helpful assistant. Bruno Ve Sota is the comic relief stolen parts dealer Big Moose (he had played a similar role in HOT CAR GIRL). Arch's last line is "We had a ball!". He returned in WILD GUITAR and THE SADIST. All of them are highly recommended!

THE MIGHTY JUNGLE (Paragon, 64) D/S Ismael Rodriguez, D/act David DaLie, D/S Arnold Belgarde

US/Mexico. Parade films took a Mexican movie, LA CIUDAD SAGRADA (59) and added two sets of new scenes (and music by Les Baxter) to make this incoherent, paste up near-Mondo entertainment with much narration and animal footage. Marshall Thompson goes alone and unarmed to the Congo and befriends a tribe of (real, naked) pygmies. Meanwhile, his "partner" (DaLie) goes off to the Amazon where he has adventures. In the weirdest (Mexican) part, DaLie eats some "forbidden fruit". He freaks out ("This can only be hallucination!"), everything changes to negative and he imagines climbing a pyramid where natives perform a human sacrifice! Back in the "real" world, the movie ends with the #2 hero killed by a crocodile, and a naked woman (Rosenda Monteros) taking a shower! Thompson directed and starred in YANK IN VIET NAM the same year.

ANATOMY OF A PSYCHO (Something Weird, 61) P/D "Brooke L. Peters"/ Boris Petroff, S Jane Mann, Larry Lee

The "Ohio Gazette" announces: "MARCO DIES TONIGHT!" The killer's obsessed brother Chet (Darrell Howell) gets together a small "gang" in a messy shack hangout pad for revenge. Ronnie Burns (the son of George and Gracie!) is Micky, the boyfriend of Chet's sister and the son of the witness whose testimony sent Marco to the gas

chamber. The gang (in hoods) beat the D.A.'s son, fight the judges son at a party and burn the judge's house. A detective (with terrible skin) finally gets the misguided "psycho" to break down and cry "Help Me!" Petroff also made THE UNEARTHLY (57) with Tor Johnson and SHOTGUN WEDDING (63), which was written by Ed Wood.

EUROPE

CLUB EXTINCTION (Prism, 89) D Claude Chabrol, S Solace Mitchell, P Ingrid Windisch

(DR. M). Chabrol made this ill-conceived German, French, Italian co-production filmed in English. It was "inspired" by Fritz Lang's 1920 DR. MABUSE DER SPIELER but was instantly dated when the Berlin Wall came down. Alan Bates stars as Dr. Marssfeldt, whose subliminal messages on his 21st century (West) Berlin TV station cause suicides. Jennifer Beals works for him and is on billboards and screens everywhere telling people it's "Time To Go" (to a sinister new age retreat in the desert). Dr. M hangs out at a disco where H-bomb footage is screened and the group Mekong Delta play. Jan Niklas is the unshaven police Lt. who investigates. With Hans Zischler (KINGS OF THE ROAD), William Berger, Wolfgang Priess (who played Mabuse in more enjoyable 60s movies) and Andrew McCarthy in a bit part.

A TERRIFYING SEARCHING EXPOSE...

of the

ANATOMY OF A PSYCHO

starring
RONNIE BURNS • PAMELA LINCOLN • DARRELL HOWE

co-starring JUDY HOWARD • MICHAEL GRAINGER

Original Story by JANE MANN
 Screenplay by JANE MANN and LARRY LEE
 Produced and Directed by
BROOKE L. PETERS
 A PLYMOUTH PICTURE, INC.

RAW!
 SHOCKING!
 FRIGHTENING!
 COMPELLING!

TROLL III (RCA/Col., 90) D/S "Martin Newlin"/Aristide Massaccesi, S Daniel Steele, Albert Lawrence

(Contamination Point 7) Radiation in Alaska causes killer vines. Tentacles plunge through a dummy head and cliché fast POV shots abound. The awful, phonetic line reading of the Italian actors makes it even worse. It has nothing to do with TROLL 2 (PV #10) or the original. The costumes were by Laura Gemser.

STAR KNIGHT (Vidmark, 85) P/D/S Fernando Colomo, S Andeu Martin, Miguel Angel Nieto

(EL CABALLERO DEL DRAGON) This is the expensive Spanish science fiction fantasy comedy that Paul Naschy complained about a few issue back. Klaus Kinski (with his AGUIRRE hair) is a good guy necromancer and alchemist. He befriends an alien in a medieval village. The sad, silent, telepathic alien has Vanilla Ice hair and wears black. Harvey Keitel is a foolish clumsy knight with wings on his helmet, out to slay the dragon (a spaceship) and rescue the princess (Marie Lamour), who falls for the alien. Fernando Rey is the priest who encourages Keitel and plots against the Count. In one in-joke scene, Keitel asks "Are You Talking To Me?" (!). The odd feature uses an impressive real castle and has some funny moments, but the effects are mediocre and the stars are wasted. Kinski's voice was dubbed by another actor.

20s

THE UNKNOWN (Fright, 27) D Tod Browning, S Waldemar Young

The UNKNOWN is one of the most fascinating collaborations between Browning and Lon Chaney. Chaney is Alonzo the armless wonder, star of a Gypsy circus based in Madrid. During his act, he shoots clothes off Estrelita, a young horse rider (Joan Crawford!) with his feet while both are on a spinning platform. He falls for Estrelita, who can't bear to be touched. It sounds like a perfect arrangement except that the strong man (Norman Kerry) wants her too and Chaney is really a fugitive thief and murderer with arms (and two giant thumbs on one hand!). He decides to have his arms amputated for her! He plans for the strong man to be torn in half by horses on stage! He also has a cigar smoking hunchback dwarf assistant named Cujo who wears a devil costume. Scenes of Alonzo smoking and playing guitar with his feet will remind you of FREAKS. Scenes of Alonzo and little Cujo walking with similar hats and capes were later copied with Lugosi and Angelo Rossitto. Joan Crawford (in her 2nd year in films) yells "Hands! Men's Hands! How I Hate Them!". Jodorowsky's great SANTE SANGRE is a tribute to this MGM movie. And there's more, all in 61 minutes. Waldemar Young, who wrote the brilliant tale,

wrote many features for Browning and yes, (it makes perfect sense), ISLAND OF LOST SOULS! In 1927, Chaney was also in Browning's famous lost vampire feature, LONDON AFTER MIDNIGHT.

SAVAGES OF THE SEAS (Video Specialists, 25) D Bruce Mitchell

Frank Merrill (who went on to play Tarzan twice) stars in this rediscovered indy silent adventure (from Hercules Films). Most of it takes place on a sailing ship and there's a fairly involved plot with a mutiny and the hero falling for his own sister (who turns out to have been adopted) and battling a corrupt rich man (who turns out to be his father). Merrill has a lot of fight scenes. The silliest part is the wide paved (L.A.) streets supposedly on a South Sea Island. With music and tinted scenes. \$19.95 from Video Specialists, who neglected to include an address on their release sheets. They advertise in Classic Images, if that helps.

JAPAN

GOJIRA TAI HINGU GIDORA (91) D/S Kazuki Omori, P Tmoyuki

Years after Godzilla became a comical defender of Japan (and little kids), the original concept creature is back. Toho studios has re-written the character with a fascinating, confusing (and political) new creation story. The story starts in 2204, and goes back to 1992, 1954, and 1944! During the war, a ("normal") dinosaur scares away invading Americans in the South Pacific, saving Japanese soldiers. In 54, an H-Bomb test turns the dino into Godzilla. In 92, a (new) Godzilla wins a big battle with the three headed Ghidorah, so aliens from the future create Mecha-Ghidorah. They want

Godzilla destroyed to help stop a future where Japan will buy all other nations (!). One character says "History has no room for sentimentality". There's also a super fast human-sized American (?) robot and more unlikely plot twists. The stirring original Godzilla theme music is used and the battle scenes are the best in many years. This movie made the US news, for being "anti-American", and still has not been released here. Copies with English subtitles are around. GODZILLA VS. MOTHRA has been announced.

GOJIRA (Zontarian, 54) D/S Inoshiro Hondo, S Takeo Murata, P Tomoyuki Tanaka

You've all probably seen the re-cut and dubbed Americanized GODZILLA, but this is the real thing, running the full 98 minutes and captioned for the first time. Horacio Higuchi did the translating (of dialogue and complete credits) and Jan Arthur Johnson (Zontar magazine!) created the easy



LON CHANEY IN THE UNKNOWN



to read titles. It's a much better movie (without Raymond Burr) and drives home the point that this is a scary, somber post war movie about the H bomb. It was made less than 9 years after Hiroshima and Japan's surrender. It's easy to see the giant unstoppable radioactive monster ("an illegitimate child of the bomb") as a symbol of the bomb (or even America). Dr. Serizawa (Akira Takarada) gets more screen time in the original. He's a brilliant, tragic war hero with an eye patch, jealous because his true love Momoko (a survivor of the Nagasaki bomb) was promised to another. The ending is a plea to stop nuke testing. \$32 ppd. from Johnson, 29 Darling St. #2, Boston, Mass 02120. Their next captioned release will be the Mexican BATWOMAN (67).

WISHMAN

DIARY OF A NUDIST (Sleaziest, 61) P/D Doris Wishman, S Melvin Stanley

(Nature Camp Confidential) An angry newspaper editor ("This is outrageous and I'm going to do something about it!") sends Stacy, a blonde reporter (Davee Decker) to a nudist camp to write an expose. Instead of telling how sinful it is, she writes about how great it is. He eventually shows up at the camp (in his shorts) after firing her and they fall in love. All the naked women walk with strategically placed towels, purses or papers. During a volleyball game, the team facing the camera wear shorts! The lounging nudists look like the Eloi in *THE TIME MACHINE*. The best part is the underwater swimming. The timid color nudist feature was shot at the Sunny Palms Lodge in Holmstead, Florida and in Palmerton, PA. (the different footage is obvious). Decker was also in *ORGY AT LIL'S PLACE* (63). The Joe Bob intro version is already out of print.

THE IMMORAL THREE (Sleaziest, 72) P/D Doris Wishman, S Robert Jahn

(Hotter Than Hell) Three sisters (Sandy, Ginny and Nancy) meet for the first time. They all stand to inherit a fortune and move into a luxury suburban house. Flashbacks reveal that their mom was "Agent 73", a big breasted secret agent in Moscow who "used the only weapon she had". The color movie has lots of blood as characters die from a pitchfork, stabbings and slashings. When not dying or killing the various women take nude swims, suck on a banana, have sex and do a sexy drunken aerobic dance. The music is *SHAFT* inspired wah-wah guitar. Parts were filmed in NYC and Vegas. With Al Levitsky, a porno actor (also in *MARTIN*). The parts about

the mother obviously inspired the Chesty Morgan movies, Wishman made next. This was also (briefly) a Joe Bob release.

ADULTS ONLY

HENRY'S NIGHT IN (Something Weird, 69)

I saw this black and white invisible man sex comedy at the Standard in Cleveland when it was still pretty new, and I still don't know who made it (no credits). Forman Shane, a funny guy from all those A. C. Stephens movies, stars as Henry. He obtains a magic book, mixes a formula and becomes invisible whenever he sneezes. Spooky harp and theremin music plays whenever this happens. He leaves his nagging wife at home and spies on neighbor women, then starts having sex with them (it's dark you see, they keep their eyes closed and think he's their husbands or boyfriends). It's all just a clever, silly way to show naked women caressing and kissing nobody. The blonde on an exercise bike is the best. Barbara Kline co-stars. If this was remade today, it would feature teenagers, would be rated R and would be on USA cable.

HOW I BECAME A NUDIST (Something Weird, 6-) D Larry Wolk, P Irving Klaw

Maria Stinger, a (real) model with a platinum wig, stars and narrates. She starts by showing her scrapbook ("My picture has appeared in Tab, Eye, Frolic, Vue...") and plugging her book. The owner of a horse ranch (where she and her model friends ride topless) takes her to "Eden Sunland Paradise". Endless pro-nudity talk fades into the background as you see naked women playing volleyball, jumping rope, swimming... Unlike most nudist movies, everybody is completely exposed in some scenes, including the men. Some of the naked men like to show off doing back flips. Other memorable moments are two naked women on a motorcycle, naked men smoking (the healthy life!) and a fashion show where the women only wear fur coats! A clothed guard protects the furs and a local furrier is credited at the end (so is a wig maker). Apparently some of the more revealing footage was added in the mid to late 60s to the feature *NATURE'S SWEETHEARTS* (63). The motorcycle footage might be from *GIRLS COME TOO!* (68). Famous photographer Bunny Yeager was technical coordinator of the original Irving Klaw production and Joseph P. Mawra was an editor.

THE BEAUTIFUL, THE BLOODY AND THE BARE (Something Weird, 64) D Sande N. Johnson, P Al C. Ruban

This one has credits on street signs. It's a color New York City movie about Peter, a photographer who comes to stay with his old friend who owns a life-drawing studio on Bleeker St. After we see lots of naked women posing for art students, we see lots of naked women posing for Peter. The problem is, when he sees red, he goes crazy and strangles them. Lots of other red things (shirts, chairs...) don't seem to effect him though. The first woman dies in Central Park. At the end Peter is all bloody, "an inhuman demon, gurgling, screaming!", chasing his friend's red haired wife with a knife over rooftops. Jack Lowe stars with Marlene Denes and Debra Page. It was re-released by Boxoffice Int.

FRANCO

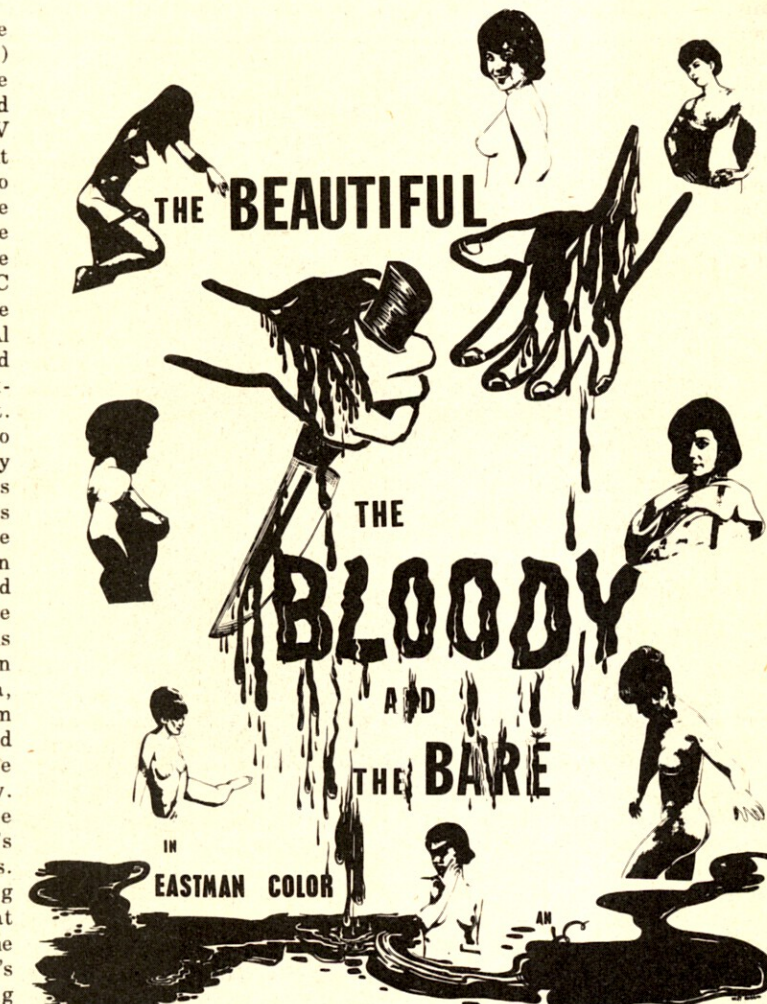
THE EROTIC RITES OF FRANKENSTEIN (Nightmare, 72) D Jesus Franco, P Victor de Costa

Spain/France (La Malidicion De Frankenstein). Cagliostro (Howard Vernon) has Dr. Frankenstein killed and kidnaps his daughter Vera (blonde Britt Nichols) and monster

(Fernando Bilbo). He keeps her chained in the basement, holds a coven with masked naked zombie women and creates a (naked) lady. In the most outrageous scene Vera and a man are tied up (naked) back to back over poison spikes while the monster flogs them. Anne Lipert plays an interesting (naked) bird/woman with blue feathers, lethal claws and psychic powers. Vernon's fake goatee beards change from scene to scene. Dennis Price appears in one scene as the doctor and Franco is his assistant. The ridiculous (but imaginative) movie has some jazz on the soundtrack. Letterboxed copies are around. The same cast appeared in Franco's DRACULA CONTRA FRANKENSTEIN the same year.

ATTACK OF THE ROBOTS (Something Weird, 66) D Jesus Franco, S Jean-Claude Carriere

Spain/France (Cartes Sur Table) This comic science fiction spy movie used to be on local TV (A.I.P. released it) but it's black and white so don't look for it there anymore. (Also, the info in the PSYCHOTRONIC book is wrong!). Eddie Constantine plays Al Peterson, playboy and James Bond-type ex-Interpol agent. Scientist Fernando Rey, working for Lady Cecilia (Francois Brion), creates "robots", zombie-like men with dark skin, in all-black clothes and glasses, that change color when killed. Al is kidnapped to an opium den in Asia, poses as a boxer from Brooklyn in Spain and gets to romance Sophie Hardy. Carriere co-wrote some of Bunuel's greatest screenplays. This has swinging music, great sunglasses and a some good moments but it's pretty disappointing really. It would be interesting to see undubbed and uncut.



CANADA

THE RESURECTED (Live, 1992) D Dan O'Bannon, S Brent Friedman, P Ken Raich, Mark Borde

Lovecraft's "The Case Of Charles Dexter Ward" was the basis for this (as was THE HAUNTED PALACE in 63). It's a slow moving version, narrated by a private eye (John Terry) in Providence, with a record number of flashbacks (and flashbacks inside of flashbacks). But if you're patient, you'll see some pretty great shocking mutants and a suprising end.

A living mutilated half-body is a disgusting highlight. Chris Sarandon stars as a modern cosmetics firm engineer who acts really strange and also as his 18th century sorcerer ancestor. Jane Sibbett is his wife, who hires the detective. With Jewell Shepard. It was filmed near Vancouver by the director of RETURN OF THE EVIL DEAD and the producers of the HOLLYWOOD HOT TUB movies.

SCANNERS III : THE TAKEOVER (Republic, 91) D Christian Duguay, S B. J. Nelson, Julie Richard, David Preston, P Rene Malo

This was shot back to back with part II (PV #10) in Montreal by the same director. Liliana Komorowska (a Polish actress) stars as a bad ambitious scanner who takes over a

pharmaceutical corporation. Her scanner brother (Steve Parrish) goes to Thailand to meditate and to learn to control his powers. SCANNERS III has an awesome exploding head scene, guns, kung fu, kickboxing, some good stunts and Komorowska makes a good villainess (and does nudity). There's more comedy this time though, and the wisecracks, gags (and some real dumb parts) bring it down a few notches. Also with Valerie Valois.

KILLER IMAGE (Par., 91) P/D/S David Winning, S Stan Edmonds, P Rudy Barichello, Bruce Harvey

John Pyper-Ferguson stars as a photographer who has incriminating photos of a senator (M. Emmett Walsh). The senator's brother Luthor (Michael Ironside with a ponytail) is a relentless, clever psycho killer who frames the hero for several murders. The papers say PHOTO KILLER AT LARGE! The violent movie includes teen gangs, a corpse on a rollercoaster and there are frequent

nightmares and flashbacks. It's full of plot holes and was (obviously) made in Canada (Calgari). Krista Errickson co-stars.

PROM NIGHT IV - DELIVER US FROM EVIL (IVE, 91) D Clay Boris, S Richard Beattie, P/act Ray Sager

A killer monk is kept in a monastery cell, starting in 1957. In 91, he escapes, looking the same, but with a beard and ponytail. For some reason, he terrorizes four teens at a remote house. Characters walk on glass barefoot, are crucified, and there's a shower sex scene. It's a terrible sequel by the director of QUIET COOL.

MANIAC WARRIORS (AIP, 92) P/D Lloyd Simandl, D Michael Mazo, S John Ogis, P John A. Curtis

In the post nuke "New Idaho" forest, littered with bodies, warriors fight each other. The ones with white hoods attack on horseback or on motorcycles. The ones in black have cars and tanks and follow a preacher. A lone warrior with a Clint Eastwood voice (Thom Schioler) teams with a sexy short haired girl (Melanie Kilgour) searching for her sister. There are lots of women in black leather with machine guns and Kilgour has a (topless) shower. Some fun bits from the past are thrown in (a Jane Fonda dartboard, nude Madonna pics and a copy of Steppenwolf Live!) and there's an OK rock score. It was made (by the director of *ULTIMATE DESIRES*) in Vancouver.

REVENGE OF THE RADIOACTIVE REPORTER

(Magnum, 1988) P/D/S Craig Pryce, S David Wiechorek

In this really stupid, Troma inspired comedy, a reporter named Mike (Dave Scammell) is pushed into nuclear waste and becomes a phantom killer with a bandaged face and the touch of death. He rips some heads off and kills a woman by pissing in her bathtub. He has a black and white dream of a mutant baby. A cop says, "Sounds like you've been watching too many bad horror movies".

**BLACK CAST
70s**

SUPER SOUL BROTHER

(Xenon, 78) D/S/edit Rene Martinez, S Laura S. Diaz

(Six Thousand Dollar Nigger) Wildman Steve was a "party album" comedian (who worked on stage with Rudy Ray Moore). He starred in this grainy looking comedy as a wino who is made bulletproof by some gangsters so he can commit robberies for them. In his new luxury surroundings, he eats beans and rice, gets high and seduces a pretty nurse. He also tells lots of jokes, gives a pro-marijuana speech and goes back to the ghetto and beats up the bums who used to harass him. The serum was discovered by Dr. Zippy, a white dwarf with a bad Euro accent who can't remember his lines and dances with a topless blonde in one scene. A sequel (!) is announced at the end.

THE BLACK GESTAPO (Unicorn, 75) D/S/act Lee Frost, P/D/act: Wes Bishop

(GHETTO WARRIORS) This absurd, nasty movie has almost the same plot as *BUCKTOWN* (from the same year). "The Black People's Party Of Watts" is organized to fight white gangsters who sell drugs, take protection money and rape local women. Gangsters are beaten, shot, thrown out windows and in one case, castrated. The vigilante leader, Col. Kojan (Charles P. Robinson) goes too far when he starts acting like the gangsters and his men start goose stepping ("Seig Heil" is dubbed in). Hero Rod Perry stops him. The directors play drug dealer gangsters. With adult movie regulars Dona Desmond and Uschi Digard as hookers. It opens with German Gestapo footage and includes some good

microphone shadows. Frost did *RACE WITH THE DEVIL* (starring Peter Fonda) and *THE THING WITH TWO HEADS* (with Bruce Dern) next.

ABBY (Cinefear, 74) P/D William Girdler, S G. Cornell Layne, P Mike Henry

Warners sued A.I.P. years ago, saying this movie (from Louisville, Kentucky) copied *THE EXORCIST* too closely (it doesn't) and it was withdrawn. Carol Speed, a happy marriage counselor, lives in a new house with her preacher husband (Terry Carter). Her father-in-law (William Marshall) studies the Yoruba religion in Nigeria and Abby somehow becomes possessed. She has a deep echo voice, freaks out in the church choir and gives a white lady a heart attack. She kicks her husband in the crotch and starts picking up men in a bar and kills them. In the final confrontation, she floats but a cross and some foreign words from Marshall stop her. With Juanita

Moore, Austin Stoker and Charles Kissinger. It's hard to take most of it seriously, but Marshall is good and it's good to finally see this rare feature. Copies are \$30 from Crocker, 431 Havebn Place Hewlett, NY 11557.

HICKOX

SUNDOWN: THE VAMPIRE IN RETREAT (Vestron, 89)

D/S Anthony Hickox, S John Burgess, P Jef Richard

A family arrives in Purgatory, a town of vampires with a plasma plant. The good in-control vampires face off against the old fashioned bloodthirsty vampires in a fun comedy western horror movie. Bruce Campbell is the comic Van Helsing character and David Carradine is good as Count Mardulak, owner of the town. One scene features a demonic animated bat/man. John Ireland leads the renegade vampires. M. Emmett Walsh is part of a funny ZZ Top inspired trio of old vampires. With Maxwell Caulfield, Morgan Brittany, Deborah Foreman, Dana Ashbrook, Jim Metzler and Buck Flowers. It was shot in Utah and was dedicated to director Douglas Hickox (*THEATRE OF BLOOD*), who died in 88.

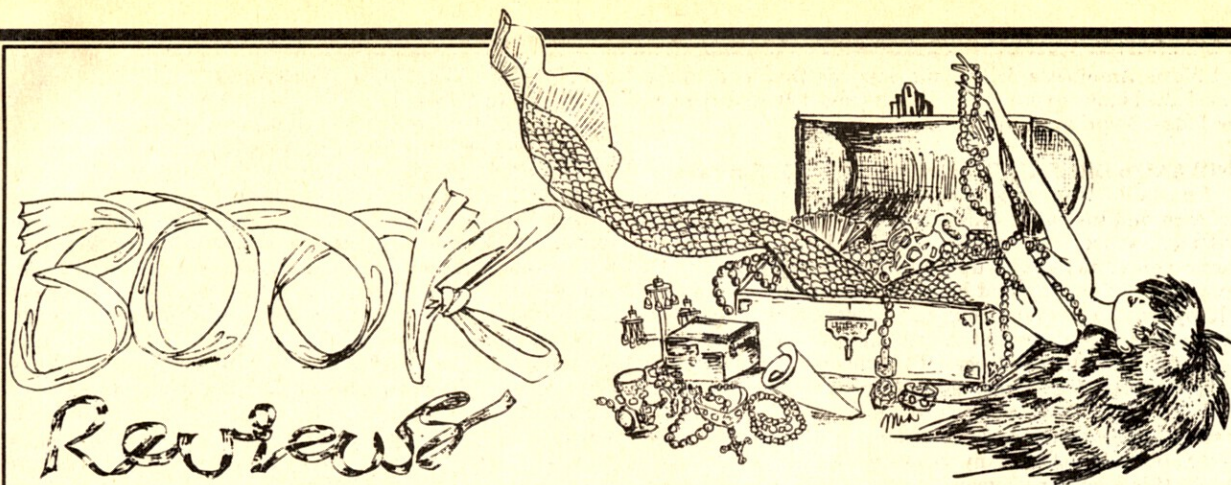
WAXWORK II: LOST IN TIME (Vestron, 91) D/S

Anthony Hickox, P Nancy Paloian

The original movie had it's moments, but this dumb, dull comic sequel is a senseless mess. Zach Galligan returns with a new girlfriend (Monika Schnarre, a model). They enter a time portal mirror and show up in uninspired misfire spoofs of old movies (or just characters) wearing bad wigs. Alexander Godunov and John Ireland are in the (too long) segment about medieval black magic. Bruce Campbell is in a gory black and white "tribute" to *THE HAUNTING*. Other spoofs are of *Frankenstein*, *DAWN OF THE DEAD*, *ALIENS* and *NOSFERATU*. Also with Buck Flower and a living hand. You'll have to look hard for Marina Sirtis, Michael Des Barres, Sophie Ward, David Carradine, Juliet Mills and even Drew Barrymore. Patrick Macnee and David Warner appear in flashbacks. It ends with a rap song.



WILLIAM MARSHALL IN ABBY



GUILLOTINE: ITS LEGEND AND LORE (Blast, \$14.95) Daniel Gerould

My favorite book this issue is a fascinating, horrifying, and all true look at the creation and use of the Guillotine. Although famous as a French creation, earlier simpler models had been used in Scotland and Italy. The "humanitarian" devices that decapitated so many during the late 18th century were still occasionally used in France up until 1977(!). Only men were guillotined after 1893. Early victims danced or sang before the crowd before dying in public. Eyewitness accounts tell of executioners holding up heads so the victims could see their own bodies. One chapter is on the little known use of Guillotines by the Nazis. "During one year in 1944, one Nazi executioner decapitated 1,399 victims. In a ten month period during 1944-45, over 10,000 heads fell". In France, under the collaborationist Marshall Petan, women accused of performing abortions were guillotined in the name of "family values". The book shows how the guillotine has been represented and used over the years in literature, plays, magic shows and movies. Photos show Alice Cooper losing his head on stage and the plastic Aurora "Chamber Of Horrors" Guillotine kit. Drawings and photos show various models of the killing machines, executioners and victims, both with and without their bodies.

BETTER DEAD THAN RED! (Hyperion, \$12.95), Michael Barson

Writing this timely book was a great idea. It's a very well researched, informative, scary (and fun) heavily illustrated book about how the American government and media reacted to Communism over the years. Anti (and WWII era pro) Soviet movies are covered and excellent illustrations show bomb shelters, HUAC hearings, movie posters, magazine and comic book excerpts and an actual Communist party membership card. Important characters are Stalin, Hoover, McCarthy, Dana Andrews and Frank Lovejoy. A chronology ends with "1990: McDonald's opens in Moscow"

COMPLETELY MAD (Little Brown, \$39.95) Maria Reidelbach

For me, in the early 60s, Mad magazine ("25¢ - Cheap") was up there with Famous Monsters, Ghoulardi and top 40 radio and left a serious impression. Every aspect of the late William Gaines' long running humor magazine is covered in this deluxe 10 chapter "coffee table" book. The commentary is interesting and the color cartoon art reproductions are beautiful. One chapter traces the origins of Alfred E. Newman as far back as 1895 (!). Small color reproductions of every single Mad cover from 1952 to early 1991 are shown. An appendix lists every Mad paperback, special issue, anthology and giveaway. Mad stickers and stencils were great, but I treasured my Mad Zeppelin, the color Sunday comics section and the cardboard record with "It's A Gas!" (the best record off all time after "Papa Oom Mow Mow"!). I only wish more space was devoted to "the usual gang of idiots". The wonderful original Mad comics (52-55), are covered in detail. You should also check out the essential four volume box set of full color Mad comic reproductions, available at better comic book stores. Mad isn't what it used to be, but if you have kids maybe you should encourage them to read it. It might be the most useful weapon they'll have against becoming consumer zombies.

THE ADDAMS CHRONICLES (Harper, \$10.) Stephen Cox

A really bad Addam's Family book came out just before the movie. Ignore it and buy this excellent fact-filled newer one by the guy who wrote The Munchkins Remember The Wizard Of Oz (PV#5). The Chronicles includes the plot and cast of all 64 TV episodes, choice dialog, all collectable items and tie-ins, and looks at the careers of everybody from John Astin to Felix Silla (Cousin Itt). You can read about Lisa Loring's marriage to porn star Jerry Butler and how Ted Cassidy hated being known as Lurch. Other chapters cover the eccentric Addams himself, the hit feature and the animated TV series. Many of the photos are rare production shots. All it needs is a shot of Wednesday with her Guillotine



and Marie Antoinette doll. While enjoying this book, have some baked iguana with puree of sea sludge followed by some yak fudge. Share some with Cousin Curdle.

ENGLAND'S DREAMING (St. Martins, \$27.50) Jon Savage

The hefty (600 page) book is the story of Malcolm McLaren and his out of control "creation" the Sex Pistols, a brilliant short lived business, political and musical phenomena that broke up 14 (!) years ago. England's Dreaming shows why and how "Punk" happened and how Johnny Rotten became front page news in the UK. The author makes it clear that it wouldn't have happened the way it did without The Stooges, The Ramones, The New York Dolls and other Americans, going back to Gene Vincent and Eddie Cochran. Savage even gives much credit to isolated, ahead of their time bands in Cleveland (!) especially the Electric Eels (PV #3). Many people were interviewed (even me) for this highly recommended book. It's illustrated, has a full color section and includes an eye-opening discography.

HORROR FILM DIRECTORS (McFarland, \$75.) Dennis Fischer

51 directors from around the world are covered in the main part of this thick (nearly 900 page) illustrated hardbound book. Careers go back to the "golden age" but Tod Browning is the only person active during the silent era. While some chapters are long and offer interview excerpts and new information, others are very sketchy and simply recount the plots of the directors horror titles. 48 more directors are given brief (often one page) entries. Besides the many obvious names, there are, for example chapters on William Girdler, Erle C. Kenton, David Lynch and Peter Walker and brief ones on Frank Henennlotter, Jeff Lieberman, Stephanie Rothman, Alfred Sole and Tibor Takacs. If you're looking for anything new on recent European or direct to video directors, look elsewhere. Some of the most prolific directors have the shortest entries. Film titles are indexed. Fischer was the editor of *Some Like It Chilled* and has written for *Midnight Marquee*. Write McFarland at Box 611 Jefferson, North Carolina 28640.

INVASION OF THE B- GIRLS (Eclipse, \$12.95) Jewel Shepard

18 actresses are interviewed by actress Shepard (ZAPPED, HOLLYWOOD HOT TUBS...) and somebody interviews her too. Although most of these "B-Girls" are the expected recent "scream queens" (Brinke, Linnea, Michelle, Monique), some actresses who go back to the 70s (Jillian Kesner, P. J. Soles), 60s (Caroline Munro, Martine Beswick) and even from the 50s (Yvette Vickers, Kathleen Hughes) are included. While some of them answer questions about how they'd make the world better, Woronov, simply says "In my mind, there is no future". Hughes (who is glad she's on the cover of the 92 PSYCHOTRONIC catalog and ordered extra copies) tells the best casting couch dirty joke, and Haji actually claims to be a visitor from another world! Most of the interviews are thoughtful and interesting and show that actresses who act in horror and exploitation movies aren't necessarily bimbos. Although some of these beauties are known for taking it off, the black and white photos are strictly PG. Eclipse is at Box 1099, Forestville, CA 95436.

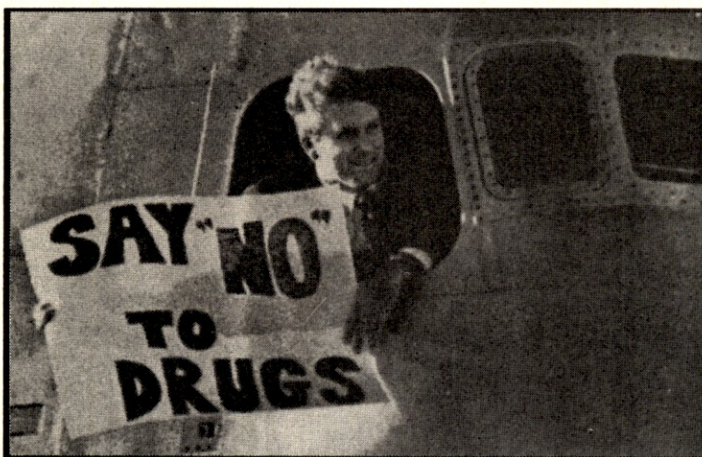
FROM EXPLOITATION TO SEXPLOITATION (Shake, \$12.95) Alan Betrock

Over 100 (mostly one sheet) adults-only posters (grouped by decades) are reproduced in this book, one per page. It starts with old 30s roadshow titles like SLAVES IN BANDAGE and COCAINE and ends with more exploitive 60s movies like THE DEFILERS and THE HOOKERS. Choice nudist colony, stripper, "birth of a baby", VD and wrestling women movie posters from the collection of Eric Brad Panelle are included, all with captions by Betrock. Some European and all-black cast titles are also included and some of the stars are Lili St. Cyr, June "The Body" Wilkinson, and Virginia (48-26-34) Bell. I'd like to see a picture of Denise Darnell ("6' 7" Of Amazon Beauty")! Filmmakers represented include David F. Friedman, Russ Meyer, Larry Buchanan, R. Lee Frost, Francis Ford Coppola, Barry Mahon and Joseph Mawra. Some stills are shown on the last 9 pages. Shake Books is at 449 12th St. Brooklyn, NY 11215.

CUT! - HORROR WRITERS ON HORROR FILM (Berkeley, \$8.95) Christopher Golden

It's been over ten years since Stephen King wrote *Danse*

Macabre (probably the best selling book ever about horror movies). For a more varied version of the same idea, 24 different horror writers (six of them female) tell us what they think about screen horror. Golden rounded up some major names to contribute like Clive Barker, Ann Rice and Ramsey Campbell. Some concentrate on a single feature or influence (Nancy Holder on THE HAUNTING, Chelsea Quinn Yarbo on FREAKS) or director (Ed Gorman on Wes Craven, Douglas E. Winter on



OUR VICE PRESIDENT

Argento). Other chapters cover Hammer, cannibal movies or simply an authors top 10 list. Several of the writers get into breaking taboos and challenging and disturbing ideas, so despite the mainstream look of the book, there's plenty here about gross out/real death/Mondo... movies. This is a good, easy to find book (with a photo section).

We also received: **WHAT A WASTE IT IS TO LOSE ONE'S MIND - THE UNAUTHORIZED AUTOBIOGRAPHY OF DAN QUAYLE** (Quayle Quarterly, \$6.95). How many people do you know that now think Quayle is a victim of the press and is really qualified to be president some day!? This illustrated book is made up of hard to believe real quotes from our VP. You also might want to subscribe to The Quayle Quarterly from the same editors. PO Box 8593 Brewster St. Bridgeport, CT 06605. **MORE GORE SCORE** (Chunkblow, \$9.95) by Chas. Balun features about 70 pages of more (mostly 80s) tape reviews with some great illustrations. Titles are rated from four skulls down to "dog" and for gore content. **ALIENS: TRIBES** (Tundra, \$24.95) Stephen Bissette wrote and David Dorman illustrated this hardbound "graphic album" based on the ALIENS features. **BLEED** (\$15) is Nick Zedd's self-published autobiography with tales of his self imposed underground life on the Lower East Side and touring with his films in Europe. (See video reviews for address). **THE NEW ROADSIDE AMERICA** (Fireside, \$13), by Doug Kirby, Ken Smith and Mike Wilkens is an expanded and updated version of the useful and funny guide to American tourist traps (original review was in PV #6).



By ART BLACK

Quote of the moment: "Pop culture probably lacks sophistication; but who ever said that sophistication was an artistic virtue anyway? (**"Rock And Other Four Letter Words"**, © 1968 J. Marks).

Singles: Estrus Records lovingly rip off the Standells' "Sometimes Good Guys Don't Wear White" for the cover of "I Got Your Number", a lobotomy classic from **The WOGGLES** that'll have 'em sweatin' goblets down the Electric Ballroom. (POB 2125 Bellingham, WA 98227). Likewise **The LYRES** are back with a 45 of 60s pop with a '90s edge, or maybe I got that backwards. "Baby (I Still Want Your Lovin'") is a genuine jukebox gem, if only jukes today weren't built for goddam CD's. Gee, what a coincidence that **The LEGENDARY STARDUST COWBOY**'s new single is "I Hate CD's", also from Norton, a deliciously sickly snide snot wailer. (Box 646 Copper Station, NYC 10003). Only other mailbox single to raise my temp recently was the new **SLAUGHTERHOUSE Rd.**, a cute 'lil hate-fest dronethon with Killdozer's Dan Hobson on drums and Tom "Spud" Laskin from Appliances SFB on guitar/vocals. (POB 28 Freedport, IL 61032).

LP's: **STAN RED FOX** are new-to-me trans-Europeans with 2 LPs behind 'em & assorted prior experience with Zorn, Brotman, Cecil Taylor et al. And an intro groove on the 5-songer "He-Ho" (Overground) that sounds exactly like the Tall Dwarfs in a quaalude stupor. Slips quick into diseased un-art though, complete with trumpet & jazz breaks & a loping 3-legged drive unlike anybody in my vocabulary. If they lived in America, it'd be in San Francisco (where the drum'd be far more prominent) or lower east side NY (with a decidedly less pronounced sense of whimsy). And their record's be on Siltbreeze or Drag City. That's hefy recommendation kids.

HYPOCRISY IN SPRING from the same label are similarly beyond categorization on "Helen", carelessly leapfrogging nine different subgenres like pinheads at play. Warm riffs meet sparse instrumentation, skittering starboard into some kind of jagged, minimalist time-warp Pater Gabrielism circa his Bob Fripp collabs, swinging

suddenly port into a veritable Dead C soundtrack for **UN CHIEN ANDALOU**. Fiercely iconoclastic and highly, highly potent in its own anti-professional visionary mongoloidism, complete with absurdist lyrics & assorted sonic nonsense.

Lastly from Overground, **SUAHELIMASSIV** have as little to do with conventional trends as you might expect by now, though they play it straighter than either of the above on "Ndugu", even to heavy, simplistic riffs with wah-wah ornamentation. But then the next track uses gargling as a rhythm instrument, behind pseudo-religious chants and hopped-up cabbie babbling in tongues—or so it'd seem. Side one is the more melodic, in an '86 blistered Brit postpunk sense, the flip pointing in bass-led directions less identifiable, evn as extrpolations of what came before. Actually, the only band in NY these days that might possibly fit the unorthodoxy of Overground is Cop Shoot Cop, and maybe the Thinking Fellers in SF. Maybe.



MONO MAN OF THE LYRES

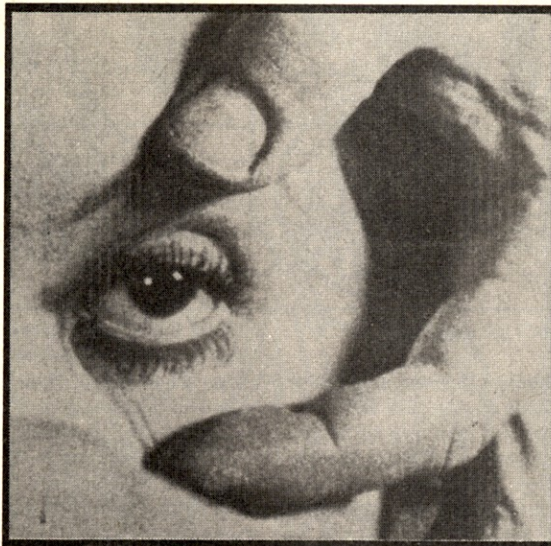
CD'S: **JOHN MORAN**'s "The Manson Family: An Opera" is easily the silliest album of the issue. Dull "score", stupid "book", chump vocals throughout—that Iggy sure can't pass up a paycheck, can he? (Point/Phillips). **THE FABULON TRIPMASTER**'s "Padded Lounge" (Midnight) revisits psychedelica in established R&R terms, offering brand new titles to dressed-up clones of "Walk This Way", "King's Lead Hat", and a biker's dozen other volumatic faves. Mainmen Glann Rehse used to catch a lot of flak for his secondhand psyche sensibilities back when he was steering Plasticland, but at least they were filtered through a personal prism. Nowadays that attack is much heavier, the content considerably more lightweight. A much better bet from the same label is "Gangsters & Morticians" by **The HOODS**: Pure whiteboy R&R&B teen dance material circa one quarter century back, featuring handmembers you augta know if you dig raw heaviosity, kickin' ragged ass like every garage band party combo with the savvy to know that one stary hit could damn well haul 'em to the top of the charts. Yeah right, and Bobby Kennedy's got a shot at the presidency. Bang. (Box 390 Old Chelsea St., NYC 10011).

The **CHEATER SLICKS**'ve corralled Dan Clowes in to pen a truly touching cover (as in "hey, what's that gut

touching?") for "Destination Lonely" on Australia's premier antisocial label, Dog Meat. Musically, imagine the hardest drinking, most reprehensible reprobates in your dorm playing Guess That Pebble in the corner of the basement while you duck & cover during a commie air raid. Hmm, I seem to keep losing my bearings on what decade this is. Forgive me. (GPO Box 2366V Melbourne 3001 Australia).

THEY SHOWERED US WITH BEADS AND FLOWERS

(Sound Of The Sea) is a compilation of sweet 'n sour acoustic nibbles that bored the bejeezus out of me. Comprised of Cle and Cle-area bands, it snagged my ear once among the dire sub-Patsy Cline and James Taylorisms on first listen, but what must've been the Twilight Zone track, the one you only hear when you're not paying close attention. On further listens, anything resembling enjoyment vanished into the ozone. (1981 E 123rd Cle, Ohio 44106). For a maximum contrast, the **SUPERSUCKERS** are a band in a perpendicular rut and man, are they proud of it. "The Songs All Sound The Same" (eMpTy) is pure pulsating pop reduced to its elemental components, and then played twelve times louder and/or faster than necessary. Not a glimmer of sophistication between 'em, just contagious electroshock stoopidity like Slade in sneakers 'stead of heels. Mighty tasty (POB 12034 Seattle, WA 98102)



WHY IS THIS LUIS BUNNEL PICTURE HERE? WHY NOT?

Also in the reissue corner: "(Here Are) The Ultimate **SONICS**" (Etiquette) offers 32 tracks of sheer black brilliance on 2 CD's, combining the initial mid-60's LPs with a potload of random extras. Flithy loud mono still rools, with the kind of adrenaline testosterone punk classics that moldie oldie radio wouldn't play on a million dollar dare. Amazing how most every other recent release still sounds positively effete in comparison. Whatever damn decade we're talking about.

NOT REVIEWED: cassettes: **LOVE ON ICE** - "Nude" (Interscope), **SPRINGBREAK** (Virgin), **ADRIAN BELEW** - Inner Revolution (Atlantic), **ALIEN SEX FIEND** - "Open Head Surgery" (World Of Hurt). CD'S: **DIMENTIA THIRTEEN** - "Flat Earth Society" (Midnight), **LEMONHEADS** - "It's A Shame About Ray" (Atlantic), **NO WALLS** s/t (Third Eye), **SEAWEED** "Week" (Subpop), **SMOKIN DAVE AND THE PREMO DOPES**

"Huh?" (Steguhrsorass), **MATHEW SWEET** "Girlfriend" (Zoo). Singles: by **THE TERRIBLE PARADE**, **AN IMAGINARY EP**, **SEXUAL MILKSHAKE**, **MIND SIRENS**, **FINGER**, **BLUE CHAIR**, 10 **COMMANDMENTS**.



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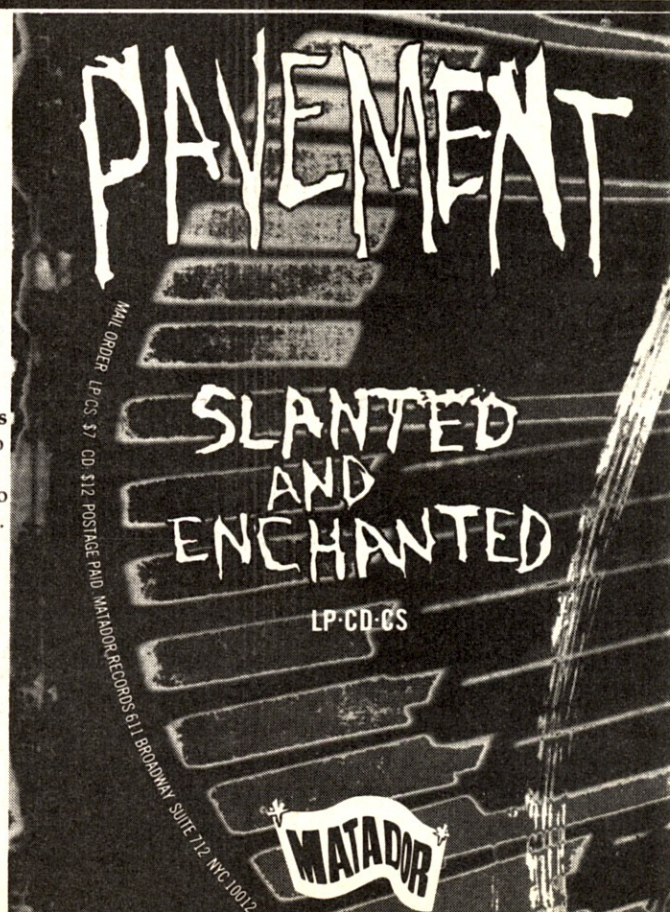
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SPARE PARTS



By DALE
ASHMUN

Without any fancy prelims let's get right into...

COOL CATALOGUES DEPT...Marilyn Berman and Larry Marion worked for years at the sublime Psychedelic Solution, where they connected with cool artists like Joe Coleman (catch his "Infernal Machine" NYC show at P.S.33, W. 8th this summer), Wes Wilson, Alex Grey, Flick Ford and so on. Now, They've got a T shirt biz featuring orb-popping designs by these guys. For free catalogue SASE to Idol Hands T-Shirts, 470 14th St., Brooklyn, NY 11215. Send one buck to Pacific Culture, Box 5268 So. S.F., CA 94083 and you'll get their glossy listing of surfer-style shirts, sunglasses & stickers plus band T's sporting combos like Gwar and Sonic Youth. Button fanatics will have to own a few from the Emphemera Buttons catalogue (\$1 to Box 490, Phoenix, OR 97535) They've got some fine Felix the Cat and Betty Page buttons among their line of "Rude Slogans" ("I Pissed In the Stream Of Consciousness" might help you snag that promotion at work).

I'LL DRINK TO THAT DEPT...

Mary Schafer sent me several issues of her unique little zine *The Cocktail Hour*, which compiles lists of hot spots around New York, recipes, snapshots, day trip guides, et al...send an SASE to Mary at 234 Poewrs St. #1R Brooklyn, NY 11211 for the latest ish. A slew of esoteric titles show up in the T.B.S. publication list sent in by Randy Russell. If you yearn to learn more about mags like "American Job" and "Motherfucker", sent an SASE to TBS at 5414 Columbus Ave., Sandusky, Ohio 44870. Also out of Ohio comes *Whitewall Of Sound* \$6, featuring a fascinatin' memoir by Lisa Baumgardner (of *Bikini Girl* mag fame) on her u.g. film makin' days. Write Jim Clinefelter at 1320 W. 116th #9, Cleveland, Ohio 43214.

BETTY IS EVERYWHERE DEPT...and Dirk Vermin pits the pin-up icon against folks like James Bond, Norman Bates and Lon Chaney in *Betty Page Fetish Comix* #1 (\$4 to Dirk at Box 27801, Las Vegas, NV 89102). Thanks for the Betty shirt, Dirk. **BLATANT OFFENSIVENESS AWARD...**to the folks who publish *Baby Sue* (\$1.50 to S. Fievet, Box 1111, Decatur, GA. 30031) I'll define this mess in three words: guaranteed mind fuck! **DAIRY PRODUCTS GONE BAD DEPT...**That's how Even Dorkin describes his feisty comic

critters *Milk And Cheese*, and he sent me some wild comics starring this belligerent twosome plus his surreal *Pirate Corps!* If you can't find these in yer local comic shop, glom onto a catalogue from *Slave Labor Graffics*, 983 S. Bascom Av, San Jose, CA 95128. **HITLER'S SUNDAY COMIC...** was my favorite feature in *Biff Bang Pow* #1. (\$3.50 to Paisano Pub. 5214 S. Woodlawn Ave. #209, Chicago, IL 60615. Editor Ivan Brunetti and his pals salute the u.g. comix style in this warped anthology.

MONDO MAGS DEPT...All True—Nothing Bogus (\$1 cash only to 14227 Eventide, Cypress, TX 77429) comes my way courtesy of the Dion Brothers and is a collection of gruesome news clippings like "Riled Up Bees Kill Woman" and a page of items on people getting run down by their own autos. Via Kerine Elkins came a package full of goodies including copies of a mag she writes for called *Pure Filth*, which focuses on bands like *The Phantom Surfers* and *The Mummies*. Send

\$1.50 to *Pure Filth*, 603 Bridewell #4, L.A., CA 90042. *Yellow Pills* #1 is "about power pop music & stuff like teen exploitation movies, 70s teen idols, old TV shows like *Land Of The Giants*..." explains co-editor Rich Osmons, so send him \$2 at 5439 Holly Hills Ave., St. Louis, MO 63109 for a copy. *Good Stuff* #4 (\$4 to Ken Kaffe, 700 31st Av. #6, S.F., CA 94121) has loads of data on *Thriller* (the 60s TV show), "music, Monsters and babes". Oddone Ricci sent me his latest masterpiece, *Mondo Tondo* which offers scholarly commentary on "a calvacade of big boobs in USA comix!". Write Oddone at: C.P. 1045 Bologna Centro, Italy. If poetry be your bag, an SASE to Izen, Box 1157, Athens, Ohio 45701 earns you a list of product, most by a cat named "endwar".

BUT AS NYOKA REACHES THE CAMOUFLAGED HOLE, SHE NOT ONLY DOESN'T SEE THE OPENING, BUT...



FROM NYOKA COMICS

The "zen puzzle page" for only 50¢ is a winner.

LAST BUT NOT LEAST DEPT...Space limits me from going into detail on music ya'll send in (that's Art Black's turf) but I gotta thank these folks for the choice product: The Ten Commandments for the "Home Fires Burning" LP, The Creatures of the Golden Dawn for a bunch of singles and tapes; the Sea Monkeys for the wild "Oh No, I'm Sammy Petrillo" single, Tom Bessoir for a ton of wax by entities like *The Vacant Lot*, *The Talisman* and *Chris Such* and His *Savages* (sase to Chaos Records, 315 NYC 10003 for

catalogue); someone at Enemy Pro. for Da Willies, False Virgins and Undarnation LPs and Lydia Sherwood for the Baloon LP "Gravity". Well thats it for now. Send pluggables to Dale Ashmun 2231 Royal St. #4 New Orleans, LA 70117.

MORE STUFF... Bill Black's AC (ACTION COMICS) is a determined independent combination of DC and the old EC. AC publishes an impressive line of new and reprint titles.

Femforce is their main long running sexy monthly title (and Femforce cards are available). Cliffhanger Comics are adaptations of old movie serials featuring Don Winslow, The Masked Marvel and others. Nyoka the Jungle Girl has her own title and so do several movie western stars. Many other AC titles are available, including horror, adventure and sci fi reprints by Wally Wood and others. I like Black's underdog spirit and think he should be encouraged. He plans an Irish McCalla book soon. Box 1216 Longwood, Florida, 32750. Thanks again to Dark Horse (2008 S. E. Monroe St. Milwaukee, Oregon 97222) and Tundra (320 Riverside Dr. Northampton, MA 01060) for all the fine comics. My fave Tundra title is Madman, a confused super hero created by Michael D. Allred. The art is great and each issue has flipbook corners.



FROM MADMAN COMICS

AND STILL MORE...For those of you who don't know, Miriam Linna is co-editor of Kicks magazine and drummer for the Zantees. She also published several issues of Bad Seed magazine about JD fiction, which led to the BAD SEED POSTCARD BOOK (Running Press, \$7.95), 30 detachable full color post cards of paperback covers with commentary on the backs. Some became movies: AMBOY DUKES, BLACKBOARD JUNGLE, MONKEY ON MY BACK. Some

others are Play It Cool, Black Leather Barbarians and Jailbait Jungle. The latest issue of the unique historical digest MURDER CAN BE FUN (#14, \$1.50) includes America's worst riots (with death tolls) and "Please Mr. Postman - Don't Shoot", with the facts about deadly postal employee "rampages". John Marr, P.O. Box 640111, San Francisco, CA 94109. BLOODY VISIONS (Shel Tone, \$11.95) is 48 cards with black and white drawings of mass murderers. Michael Price wrote the detailed descriptions on the backs. Shel-Tone is at PO Box 45-B Irvington, NJ 07111. Price also co-writes a comic strip called Moviola and a new comic book, Holidays For Screams from Malibu Graphics (5321 Sterling

Ctr. Dr., Westlake Village, CA 91361. (MJW)



PAPA

HEY YOU! PAY UP!!!

These debts go back many months, even years. Thanks to the companies or people who have paid and are no longer listed.

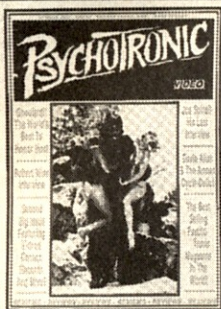
#1 MICHAEL NORMAN/DETROIT DIST. - 15710 Catalpa - Southfield, Michigan, 48076 - Phone: (313) 352-1998 - BEWARE! This criminal still owes lots of money to many magazine editors.

#2 ALAN HALE/IMPORT HORROR - We understand that Hale has declared bankruptcy. You can file a proof of claim with: U.S. Bankruptcy Court, Walter E. Hoffman U.S. Courthouse, 600 Granby St., Rm. 480, Norfolk, VA 23510 - 1915.

#3 Various deadbeats: BLUE CHIPS VIDEO (formally RARE BIRD, CONNOISEUR and INFORMED-I, NYC). BONAFIDE RECORDS (York, PA). GRAPHIX MAIL ORDER/Chris Duffy (Makanda, Ill). OCEAN STATE CD AND VIDEO (Providence, R. I.). PROFUNDO ROSSO (Rome, Italy). SECOND TIME AROUND (Indianapolis, Ind.). UNDERGROUND MARKETING (L.A., formally SILVER ROSE VIDEO)

#4 As far as I can tell, these companies or people are out of business, so this just might be the last time I waste space by listing them. They still should pay me though! DEPLASTICOS DISCOS (Valencia, Spain). Mike Flores/IT'S ONLY A MOVIE (Chicago). George Marchman (Atlanta). MONDO (Carboro, Ill. - not to be confused with any other Mondos). ROUGH TRADE RECORDS (NYC). STYX INTERNATIONAL (Winnipeg, Manitoba, Canada)

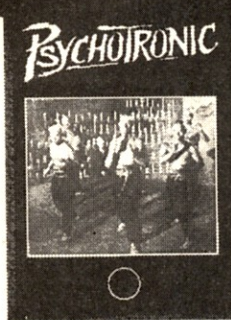
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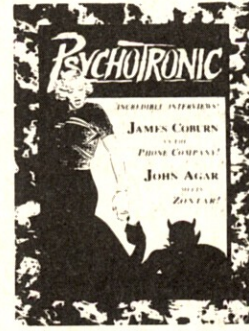
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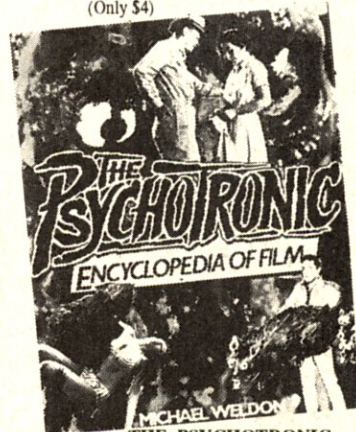
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The Last Temptation of Zalman King!!!

Interview by Maitland McDonagh

Born and raised in Trenton, New Jersey, Zalman King (Lefkowitz) is the son of a Hungarian dentist. He opened a coffee house while in college in Iowa and spent some time as a diver, scraping barnacles of a windjammer. He got his show business start on television. A '71 article claimed he had already played "about 50" one-shot TV roles, usually as "psychos, addicts and Western heavies". His first two movies were made for television westerns. "I guess I just looked like a cowboy, and I played villains in all of them - I was a really good villain. *STRANGER ON THE RUN* was interesting, with Michael Parks, Henry Fonda and Anne Baxter. It was directed by Don Siegel and he was fabulous to work with. I was still pretty new to the business, so I wasn't able to evaluate directors very well, but I realize in retrospect that he was a real Hollywood director of the best kind."

Three funky little art films followed, starting with *WHISKEY FLATS*. "That was an experimental film, a story about a young actor and his relationship with a girl. It was very Godard-ish, sort of cinema verite, very charming and pretty interesting. It was never released

and few people have seen it." *YOU'VE GOT TO WALK IT LIKE YOU TALK IT OR YOU'LL LOSE THAT BEAT* co-starred Richard Pryor, Robert Downey Sr., Allen Garfield, Liz Torres and Roz Kelly. "The first 20 minutes of that film, as I remember it, was probably the funniest stuff I've ever done. It was a counter-culture comedy, extremely low budget independent production. The director was Peter Locke, who's now a very big producer." From stills, it looks like a pretty bizarre New York City bad taste feature with enough nudity to have made it truly "underground" at the time.

THE SKI BUM (loosely) based on the late Romain Gary's novel followed. It was made by UCLA filmmakers and was backed and released by Joseph E. Levine's Avco Embassy. It was shot by Vilmos Szigmond and ran a long non-commercial 136 minutes (the video runs 94 minutes.). Leonard Maltin gave it a BOMB rating. "That was with Charlotte Rampling, directed by Bruce Clarke (26 at the time), a very good director from New Zealand. It didn't do very well because it was also experimental. The story revolves around a ski bum who gets sucked in by a very beautiful woman and ends up being used by her and the Mafia. I don't remember the exact plot, but it was

basically a story about sexual obsession. I got the girl, which was pretty fabulous because the girl was Charlotte, who was so beautiful. It was very cool. A friend just brought me a copy of the tape from England and our pictures were on the box, Charlotte and mine, and it was strange for me to see the way I looked then. I never look at pictures after they're done. I don't even really think about them."

King co-starred in a pilot feature for a possible series called **THE YOUNG LAWYERS**. It was directed by Harvey Hart (**THE DARK INTRUDER**) and starred Jason Evers (star of **THE BRAIN THAT WOULDN'T DIE!**), Judy Pace (**FROGS**) and King as Boston lawyer Aaron Silverman. The cast included Michael Parks, Keenan Wynn, Anjanette Comer, George McCready, Richard Pryor, James Shigeta and Barry Atwater. King did another TV western, **THE INTRUDERS**, about the James Gang. "I don't remember much about the film, but I remember riding in and out of town, saying, 'Let's not jellyfish out of this one, Jesse.'" In 1970, **THE YOUNG LAWYERS** became a series. King and Pace starred with top billed Lee J. Cobb as their boss. The New York Times (2/28/71) called King the "first overtly Jewish leading man in any American television series" and said he had a "superficial resemblance to Dustin Hoffman and Elliot Gould." TV Guide called him a "veritable Elliot Gould of TV" and added that he was "the shaggiest haired actor in television".

Reportedly ABC/Paramount received letters (from bored housewives) saying things about King like "Degenerate! Destructive! and Un-American!". He was quoted as saying "They'd have to shoot me!" about the possibility of having his hair cut. "I lived like a star for a year because of that. It made me very, very popular very quickly. It was unbelievable, and I can't say I enjoyed it very much. I didn't like that kind of publicity". Despite the good notices for a show that tackled serious issues of the time, bad ratings resulted in a brief run. King lived in Venice with his wife (since '65) sculptress Patricia Louisiana Knop and their two daughters at the time. They had a real circus carousel in the yard.

He escaped the TV limelight with **NEITHER BY DAY NOR BY NIGHT**, filmed in Israel. King played a blinded Israeli soldier, and Edward G. Robinson (in his last role) played his father. "Basically, it's about a boy who's going blind and his relationships, with his father, with the girl he was in love with before the war, with a nurse at the hospital. It was a seriously wonderful film that I don't think was ever released in the United States. I did some really good films when I was an actor and this was one of them. Some of the actors of that time had some very good

luck. Robert DeNiro did the same kind of work I did, but he did it in Scorsese films and Scorsese is a spectacular director. A lot of actors do low budget films, but a low budget film by a spectacular director gets seen, and gets your work seen. I can't say that **NEITHER...** was as good a film as **MEAN STREETS...** it wasn't. But it was a good picture and I did good work in it."

SOME CALL IT **LOVING**, a weird fairy tale about a moody musician and a sideshow "sleeping beauty" (Tisa Farrow) came next. Richard Pryor in his third King feature, co-starred as a wino graffiti artist. Maltin's Movie Guide gives this one a BOMB too, but it was produced/directed and written by former Stanley Kubrick movie producer James Harris (he later made **FAST WALKING** and **COP** with James Woods) and is worth looking for. "Jimmy Harris sent me the script and asked me to audition. The part was for a saxophone player, and as it happens, I play. At least, I did then. It was great and it became a real cult film, especially in France and Italy. It's very esoteric, about a young jazz musician who buys a sleeping beauty at a carnival. He brings her

home and wakes her up, and the movie is about how their relationship develops. It's stilted, but very interesting. I can't decide if it's a good film, but it's a wonderful film, you know what I mean?"

King went back to playing a psycho ("But an interesting psycho") in **SMILE JENNY, YOU'RE DEAD**, the pilot for David Jansen's **HARRY-O** series, then made the memorable **TRIP WITH THE TEACHER** for Crown International. "that was the baddest, just spectacular. A friend of mine, a young actor, came to me complaining



that he'd just been offered the worst script in the whole world. He wouldn't do it if he was dying, he said. Well, that sounded great to me, so I asked if I could read it. And I thought it was fantastic, the worst thing, I'd ever read. So I asked him if he'd be upset if I called the producer, since he didn't want to do it. He said, 'Oh, sure, man, I don't want to do this piece of shit.' 'Well, I do,' I said, and called. It was like a \$10,000, \$16,000 film. The guy who directed it, Earl Campbell, was a dealer in Las Vegas or something, that's how they had the money.

"It was about a guy who terrorizes girl scouts, and I said I'd do it if I could pick the girls. My partner and I went up to Hollywood Boulevard and picked up hookers, then we had them dress in these little girl outfits, it was so much fun. We shot for a couple of weeks, and all I did was do every mean thing I could think of, over and over again. And I pretended to have epileptic fits. I did that picture as a camp kind of thing, with my eyes wide open. It opened on Hollywood Boulevard as part of a triple bill, you know, three features for 75¢. I went to see it there, and people went nuts. I swear to you, they had to bring in police to restore order in the theatre. They were howling, but in a good way. It was so preposterous. My brother would fall off the mountain on his motorcycle, then come back in the next scene with a band aid over his eye. We got all that Green Hornet music...it was wonderful. People were laughing so hard, I can't believe we got the shots.

"I had a real good idea for the director the first day. He was having trouble staging the scene where the bus breaks down in the middle of the desert. So I went up and whispered in his ear that it would work if you put six rocks down and then had the girls come out of the bus single file and sit on the rocks. He was amazed; he was like, 'Wow, shit man, you really have it. You're going to be a director.' I was going to be a director because I had that brilliant idea. I mean, I was putting the guy on. But that's the way it went. Ridiculous."

SAMMY SOMEBODY with Susan Strasberg paled by comparison, even though it "was probably my best performance, and it never got released. It was about a young guy who ran a restaurant in New York that he's inherited from his wife's father. He embezzled money from the Mafia so he could help his father buy a retirement home in Miami Beach, and whenever he was really upset he'd put on this rubber nose and look around real forlornly. Anyway, I remember my performance as

being really spectacular and nobody ever got to see it. It's kind of a shame."

Almost nobody got to see THE PASSOVER PLOT either. "It was THE LAST TEMPTATION OF CHRIST of its day, and much more controversial. Probably a better film. They almost burned the theatres down. I played Jesus, and I was a much better Jesus than Willem Dafoe. Infinitely better, if you want. I mean, I love Willem Dafoe and he's a great actor, but I was a better Jesus. THE PASSOVER PLOT came from a scholarly, non-fiction piece of work about Christ as a revolutionary. He's a false Messiah. He was trying to unify people back to monotheism, and the scripture was full of things the real Messiah would have to do. He would have to be from the House Of David, would have to die and come back to life, all those things. And in this story, Jesus plotted to convince people he was the Messiah, even plotting his own death. His brother was a doctor who gave him a formula that would stop his heart, so he could rise from the dead. But because he was stabbed on the cross by the Roman soldier, the whole Passover Plot collapsed. That was controversial, as you can imagine. It was shot in Israel, and we did it as a very serious film, but it really didn't work that well. Even so, it caused a huge uproar." Scott Wilson played Judah and Donald Pleasence was Pontius Pilot. THE PASSOVER PLOT was released on tape after LAST TEMPTATION.... Director Michael Campus had previously done the classic black action hit THE MACK (73) with Richard Pryor.



TRIP WITH THE TEACHER

They say that people who play Christ never act again, which is probably true, so I decided I'd do the next thing that was offered to me, no matter what it was. And that next thing I was offered was BLUE SUNSHINE, which I can barely remember. I think I saw it once, but it stands out because so many people seem to find it amusing". Many PSYCHOTRONIC readers found it more than just amusing. It was directed by Jeff Lieberman after he made the underrated SQUIRM (76) and is a unique exploitation experience. King starred (as Jerry Zipkin), a lone avenger out to stop a group of psychotic killers who all had been given some seriously bad LSD while in college during the 60s. It had some carnage in a shopping mall scenes before DAWN OF THE DEAD and Mark Goddard (from LOST IN SPACE) played the politician who sold the acid in the first place. Deborah Winters and Robert Walden co-starred.

By the end of the 70s, King's acting career was winding down. His last credits were LIKE NORMAL PEOPLE, a TV

movie is which he plays a counsellor to a retarded couple (Shaun Cassidy and Linda Purl), *TELL ME A RIDDLE*, starring Melvyn Douglas and directed by King's friend Lee Grant, and *GALAXY OF TERROR*. "I did *GALAXY OF TERROR* because I always sort of wanted to do a Roger Corman film and I didn't want to end my career without having down one." He played Baelon in the wild and gory *ALIEN*-inspired space movie, remembered by most as the one where Erin Moran from *HAPPY DAYS* is raped by a giant space worm. The cast included Edward Albert, Ray Walston, Sid Haig, Grace Zabriske and Robert Englund. It was directed by the same Bruce Clarke who had guided King through *THE SKI BUM* ten years earlier.

As far back as 1970, King had plans to make films. Several of his many screenplays that were never filmed were "Sykes" (79), "Diplomatic Immunity" (80) and "Hot" (81) which was to star Mick Jagger. "When I was promoting *THE PASSOVER PLOT*, I went to Austin, where I met two writers, journalist Big Boy Medlin and Michael Ventura. They had a paper like *The Free Press* or *The Village Voice*. I was impressed and I really like smart journalists, so we hit it off really well. Medlin had devised a kind of alter ego, a character named Travis Redfish, and I got the idea that I would make a tremendous movie about him. I bought the rights to the character, then my partner Caroline Pfeifer (Zupnick Productions) and I went to United Artists with the idea. Eight weeks later, we were making the film." *ROADIE*, a PG rock comedy starred Meatloaf as Travis Redfish, a roadie from Texas who teams with a young groupie (Kaki Hunter, later in the *PORKY'S* movies) in an attempt to meet Alice Cooper. (Sounds like a scene from *WAYNE'S WORLD*). It also featured Debbie Harry, Don Cornelius and even Roy Orbison. King went on to make another film with the team of Pfeifer and director Alan Rudolph almost immediately after.

"ENDANGERED SPECIES was an idea that my wife had after reading about cattle mutilation in the *National Enquirer*. We did a lot of research, I think we put seven teams of researchers on it, and came up with some really good startling ideas. I was less involved than I was with *ROADIE*, partly because I was concentrating on getting my own directing career started and partly because I didn't like the direction in which the screenplay was going. The first script, which I had a lot to do with,

had been much more political, much harder on the government and the CIA. But they pulled back from that, and frankly I was less interested in the project than I had been when we started". Robert Urich and JoBeth Williams starred and King had a cameo in *ENDANGERED SPECIES*.

Kings plans for getting his directing career started revolved around 9 1/2 WEEKS. "9 1/2 WEEKS was an obsession. I read the book and wrote the screenplay with (his wife) Pat. I also intended to direct. Everybody loved it. At the risk of sounding conceited, it really was an excellent script, and everybody wanted to make it, but we'd get right down to the wire and they'd pull away. So

getting it made was an obsession for me. I knew it would be successful. I was positive it was something people wanted to see. A lot of my friends put up a lot of money, and at a certain point I had to make a decision.

"After *FLASHDANCE*, Adrian Lyne was very hot and he expressed interest in directing 9 1/2 WEEKS. I figured that if had a director who's just come of a mega-million dollar hit, people would probably be willing to take a chance on 9 1/2 WEEKS and I was right. So Adrian became the director. Mickey Rourke had already been cast when I was going to direct. Kim Basinger came on board later. Even with Adrian, it wasn't an easy film to make. Tri-Star pulled out virtually the night before we started shooting so it was produced independently. When the film was done, it got worse. We would have test screenings where there

were a thousand people in the theatre and a hundred when it was over. People were walking out in droves. It was written off as a failure. But the film was harder, and better then, for an American film it was really good. After the screenings it got progressively more and more watered down until it became another kind of film. And people began to respond to it, though I think given half a chance they would have come around to the first version. Ultimately it was a tremendous success. It sold something like 375,000 units on video, made way over \$1 million overseas, where it did far better than it did in the United States". The erotic hit (which was shot in New York City) was released in a hotter version in Europe. The American video version also has more sex than the theatrical cut. *The Bare Facts Guide* describes scenes with food and ice cubes and describes Basinger "masturbating while watching slides of art". 9 1/2 WEEKS inspired copies and

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imitations first in Europe and eventually in America. "Erotic thrillers" are now common on video and cable TV. Joe D'Amato, producer Roger Corman and even Fred Olen Ray have been making them.

King got to direct a year later, from his original script **WILDFIRE**. "It's about two kids, a boy and a girl, played by Stephen Bauer and Linda Farrentino, who grow up in an orphanage and fall in love. He makes her pregnant when she's only 16, and concocts a plan to rob a bank so they can get set up. Everything goes wrong, she has a miscarriage and they're both taken to jail. She gets out quickly and is adopted by a wonderful upper middle class family, while he stays in jail for ten years. She marries another man, has two kids and then one day at the supermarket, she meets him again. Through a series of circumstances, they end up in Mexico. The conflict is that she can't abandon her family

and he can't bear to let her go again. Really a beautiful story. Of all the films I've made so far. I think it was my best work. The PG rated **WILDFIRE**, which was executive produced by Irvin Kershner, was just released on tape this year.



ALICE COOPER & KAKI HUNTER IN ROADIE

SIESTA, which King executive produced, was written by his wife. Ellen Barkin plays a skydiver who wakes up bloody in Spain (and takes her clothes off). The arty feature, directed by Mary Lambert borrowed a few ideas from **CARNIVAL OF SOULS**. Gabrielle Byrne (Barkin's husband) co-starred with Julian Sands, Isabella Rossellini, Grace Jones, Jodie Foster and Martin

Sheen. "TWO MOON JUNCTION was a script I'd written some time ago that I liked. I adapted it and basically within a week of having been let go from **WILDFIRE**, which broke my heart, I was in pre-production. It's a very funny film, although I don't make fun of myself. It is, in a way,

ZALMAN KING - FILMOGRAPHY

- | | |
|--|--|
| <p>64 ON ALFRED HITCHCOCK HOUR
66 THE DANGEROUS DAYS OF KIOWA JONES (ABC PILOT FEATURE)
67 STRANGER ON THE RUN (NBC) ON THE MAN FROM U.N.C.L.E.
68 WHISKY FLATS - P/STAR (NO RELEASE) YOU GOT TO WALK IT LIKE YOU TALK IT OR YOU LOSE THAT BEAT (RELEASED IN '71)
69 THE YOUNG LAWYERS (ABC PILOT FEATURE) ON LAND OF THE GIANTS
70 THE INTRUDERS (NBC) THE YOUNG LAWYERS (ABC SERIES, TO 71)
71 THE SKI BUM (NELSON)
72 NEITHER BY DAY NOR BY NIGHT (U.S./ISRAEL)
73 SOME CALL IT LOVING ON IRONSIDE
74 SMILE JENNY, YOU'RE DEAD (UNICORN) ABC PILOT FOR HARRY-O SERIES) TRIP WITH TEACHER
75 SAMMY SOMEBODY (NO RELEASE)</p> | <p>76 THE PASSOVER PLOT (WARNER) (U.S./ISRAEL)
78 BLUE SUNSHINE (VESTRON) ON W.E.B.
79 LIKE NORMAL PEOPLE (ABC)
80 TELL ME A RIDDLE ROADIE -EXECUTIVE P/CO-STORY
81 GALAXY OF TERROR (NELSON)
82 ENDANGERED SPECIES (MGM) - EXEC. P
86 9 1/2 WEEKS (MGM) CO-P/S WILDFIRE (MCA) D/CO-S
87 SIESTA (WARNER) CO-EX. P
88 TWO MOON JUNCTION (RCA) D/S
89 WILD ORCHID (RCA) D/S
92 WILD ORCHID II: TWO SHADES OF BLUE (RCA) - D/S RED SHOE DIARIES (REPUBLIC) D/CO-S RED SHOE DIARIES (SHOWTIME SERIES) D SEVERAL EPISODES</p> |
|--|--|

SOME OTHER TV APPEARANCES WERE ON:
GUNSMOKE, THE F.B.I., BONANZA,
CIMMARRON STRIP, ADAM 12,
JUDD FOR THE DEFENSE, MR. NOVAK,
CHARLIES ANGELS.

a parody of the 50's summer music, Sandra Dee kind of films, but I don't play it tongue in cheek. I think TWO MOON JUNCTION is a charming picture, and it did well, not theatrically, but on video and in foreign markets. That got me to WILD ORCHID". TWO MOON JUNCTION starred a pre-TWIN PEAKS Sherilyn Fenn (as a blonde) naked a lot and having a torrid affair with a muscle-bound carnival worker (Richard Tyson). The cast includes Burl Ives, Kristy McNichol, Millie Perkins, Screamin Jay Hawkins and Herve Villechaize.

In WILD ORCHID I was attacking certain themes that my wife and I had touched on in 9 1/2 WEEKS. It was interesting in the character Mickey Roarke plays, who was always pushing people away. At the end of 9 1/2 WEEKS, that character's satisfaction comes from pushing her away because loss and pain are the only things he can feel. That's what he was working towards, that sense of isolation, pain, loneliness and



SHERILYN FENN IN TWO MOON JUNCTION

despair, because to feel that was better than feeling nothing. You don't see that in the film, but that was what

interested me. And that was what I wanted to explore in WILD ORCHID, it's an esoteric thought perhaps, but I pursued it. In WILD ORCHID, he's isolated himself totally from his feelings. He's keeping himself away from the kind of obsessive situation you have in 9 1/2 WEEKS. He'll seduce a girl and then push her away immediately. But then he meets a girl who stands up to him and breaks through with those feelings. That's the thematic core of the film. If people would look at the themes of my films, not the plots, I think they would enjoy them more. I'm more interested in themes than plots". Rourke starred in Rio with Revlon girl Carre Otis (his real life girlfriend) and Jacqueline Bissett. King had originally wanted Brooke Shields for the Otis role. The

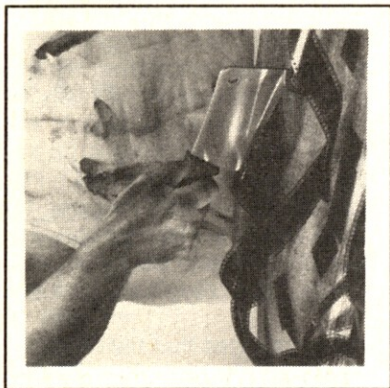
co-producer was ex actor Mark Damon (BLACK SABBATH, HOUSE OF USHER...).

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- ☐ Alone in the Dark ('82) Palance, Landau & Plesance
- ☐ At the Earth's Core ('76) Peter Cushing, Caroline Munro
- ☐ Bad Taste ('88)
- ☐ The Best of Sex and Violence ('81) John Carradine hosts
- ☐ Big Doll House ('71) Pam Grier, Jack Hill directs
- ☐ Black Christmas ('74) Olivia Hussey
- ☐ Blood on Satan's Claw ('70) Patrick Wymark
- ☐ Bloodbath at the House of Death ('85) Vincent Price
- ☐ The Boogey Man ('80) John Carradine
- ☐ The Brood ('79) David Cronenberg directs
- ☐ Burned Alive ('79) Joe D'Amato directs
- ☐ Caged Heat! ('74) Barbara Steele prison epic
- ☐ Chained Heat ('83) Linda Blair, Sybil Danning
- ☐ A Chinese Ghost Story ('88) Letterboxed
- ☐ Circus of Horrors ('59) Yvonne Monlaux/Yvonne Romain
- ☐ Count Dracula ('78) BBC TV Louis Jordan/Uncut on T-160
- ☐ Crawlspace ('86) Klaus Kinski
- ☐ Crane ('74) Jack Palance
- ☐ Crimson ('74) Paul Naschy
- ☐ The Curse of the Crimson Altar ('68) Karloff, Lee, Steele
- ☐ The Day After Halloween ('79)
- ☐ Deadly Sanctuary ('78) Jack Palance does DeSade
- ☐ Dead Pit ('89)
- ☐ Death Dream ('72) Bob Clark directs
- ☐ Death Warmup ('84)
- ☐ The Demons ('72) Jess Franco Sex-crazed nuns
- ☐ Devil Fish ('84) Umberto Lenzi
- ☐ The Devil's Rain ('71) Letterboxed
- ☐ The Doctor and the Devils ('83) Timothy Dalton
- ☐ Dominique ('78)
- ☐ Don't Go In the House ('80)
- ☐ Doomwatch ('72) Tigon Films
- ☐ Door-To-Door Maniac ('61) Johnny Cash
- ☐ The Doorn That Dropped Blood ('81)
- ☐ Dr. Jekyll et les Femmes ('81) Letterboxed, Udo Kier
- ☐ Dracula Sucks ('79) (X) Annette Haven, Jamie Gillis
- ☐ Exorcism of the Screaky Kind II ('90) Lili, Asian horror
- ☐ Erotizize ('83) Kitten Natividad sweats
- ☐ Escape from Women's Prison ('76) Conrad Brodigh directs
- ☐ The Evil of Dracula ('75) Japanese horror
- ☐ Exorcism ('74) Paul Naschy
- ☐ The Face of Fu Manchu ('65) Christopher Lee
- ☐ Fiend ('83) George Stover
- ☐ Final Terror The ('81) Darryl Hannah, Rachel Ward
- ☐ The First Nude Musical ('76) Cindy Williams
- ☐ Flesh Gordon ('72) X version
- ☐ Frankenstein 1980 ('73) John Richardson
- ☐ Nightmare ('74) Peter Walker directs
- ☐ From Beyond the Grave ('73) Amicus omnibus
- ☐ The Grim Reaper ('80) Joe D'Amato directs
- ☐ Helltrain ('77) Jess Franco/Nazis abuse babes!
- ☐ Hercules ('59) Letterboxed with Steve Reeves
- ☐ Highlander ('86) Uncut UK Print
- ☐ Homicidal ('61) William Castle directs
- ☐ House of the Long Shadows ('82) Peter Walker directs
- ☐ Hundra ('84) Amazon women action
- ☐ I Dismember Mama ('72)
- ☐ The Innocents ('61)
- ☐ The Island of Lost Souls ('32) Bela Lugosi
- ☐ Jack the Ripper ('76) Jess Franco/Klaus Kinski
- ☐ Jennifer ('78) Nina Foch
- ☐ Just Before Dawn ('80)
- ☐ Killer ('90) Ultra violent Asian thriller
- ☐ The Lake of Dracula ('71) Toho horror
- ☐ Let Sleeping Corpses Lie ('74) Letterboxed, uncut
- ☐ Love Me Deadly ('72) Necrophilia
- ☐ Mad Doctor of Blood Island ('69) John Ashley
- ☐ Man From Deep River ('77) Umberto Lenzi directs
- ☐ Mansion of the Doomed ('76) Michael Paki directs
- ☐ Mark of the Devil, Part II ('72) Bamboo & 9 countries!
- ☐ Master of the World ('61) Vincent Price
- ☐ Naked Super Witches of the Rio Amore ('77) Jess Franco
- ☐ Naked Warriors ('83) Sam Bay & Pam Grier
- ☐ The Nightcomers ('71) Brando & Beacham
- ☐ Nocturna ('78) Vampire disco queen Nai Bonet
- ☐ Orgy of the Dead ('65) Ed Wood & Criswell
- ☐ OSA ('85) Apocalyptic sci-fi
- ☐ The Perils of Gwendoline ('84) Tawny Kitan
- ☐ Pieces ('81) Christopher & Lynda Day George
- ☐ Prehistoric Women ('50)
- ☐ Rabid ('77) Marilyn Chambers/Cronenberg directs
- ☐ Reform School Girls ('89) Sybil Danning, Wendy O Williams
- ☐ Savage Streets ('85) Linda Blair & Linnea Quigley
- ☐ Savages ('72)
- ☐ Schizoid ('76) Peter Walker directs
- ☐ Schizoid ('80) Klaus Kinski
- ☐ The Sect ('90) Dario Argento
- ☐ The Skull ('64) Cushing & Lee/Amicus horror
- ☐ Slaughter Hotel ('71) Klaus Kinski, Sarah Bay
- ☐ Slumber Party Massacre ('82)
- ☐ The Story of O ('75) Corinne Clery in bondage (X)
- ☐ SS Experiment: Love Camp ('76) Sergio Ciarone directs
- ☐ Street Trash ('88)
- ☐ Superstition ('82)
- ☐ Sweet Sugar ('72) Phyllis Davis behind bars-uncut
- ☐ Tanya's Island ('80) Vanity & Rick Baker's ape
- ☐ Theater of Death ('66) Christopher Lee
- ☐ They Saved Hitler's Brain ('63)
- ☐ Torture Garden ('67) More Amicus omnibus
- ☐ Tourist Trap ('79) Chuck Connors, Tanya Roberts
- ☐ Tower of London ('62) Vincent Price
- ☐ Trap Them & Kill Them ('79) Joe D'Amato directs
- ☐ The Twilight People ('72) John Ashley & Pam Grier
- ☐ Two Evil Eyes ('89) Dario Argento
- ☐ The Undead ('56) Roger Corman directs/Alison Hayes
- ☐ Unhinged ('83) Unrated version
- ☐ Vengeance of Fu Manchu ('67) Christopher Lee
- ☐ White Cannibal Queen ('79) Jess Franco
- ☐ The Wicker Man ('72) Christopher Lee & Ingrid Pitt
- ☐ X-The Man with the X-Ray Eyes ('63) AIP
- ☐ Zu, Warriors of the Magic Mountain ('89) Lili, Asian

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WILD ORCHID was part of the media flap that erupted in 1989 over the MPAA X ratings given to several films including John McNaughton's HENRY: PORTRAIT OF A SERIAL KILLER, Pedro Almodovar's TIE ME UP! TIE ME DOWN! and Peter Greenaway's THE COOK, THE THIEF, HIS WIFE & HER LOVER. Of the lot, it was WILD ORCHID that looked most like a dirty movie, though Damon and King took refuge in the time honored distinction between "erotic" and "obscene". This controversy led to the current NC-17 rating. WILD ORCHID is available on R or unrated video and has been on cable TV a lot.

WILD ORCHID II: TWO SHADES OF BLUE (shot as "Blue Movie") has what may be King's most eclectic cast, including Tom Skeritt as a heroin-addicted jazz musician, Joe Dallesandro as a sleazy club owner and Robert Davi as the caretaker of a fancy brothel. It's about Blue (Nina Siesmaszko), a girl "who makes what she thinks is an irretrievably bad decision and then pulls herself out of it". The decision she makes is to enter

the brothel after her father's death leaves her an orphan without resources or prospects. She's there long enough for us to see plenty of gorgeously photographed depravity. Blue, then runs away, rather improbably, to remake her life as a normal, ordinary high school student. "I think that's interesting, I think that's heroic and I also think it's moving. And you know what? I fell really strongly about it. I have kids. I look at my kids and their friends, and you see that they all start out together, but certain kids make it while other kids don't. You wonder why. It's a subject matter that fascinates me.

It's something I'm exploring again in RED SHOE DIARIES. It's about a woman who has an idea about the perfect relationship and achieves it. Her fiancé is successful, intelligent, handsome and totally in love with her. So everything is so good that she becomes afraid she's lost herself in the relationship. She starts a relationship with another man, and she has to re-evaluate her whole life, the decisions she's made and the paths she's taken. In the film, the woman turns to her diary because she doesn't know who else to tell about her exploits, and at one point she thinks about putting an ad in the paper, asking to hear other women's stories of passion, obsession and erotic adventure. At the end of the film, her fiancé is so disturbed by the fact that she has

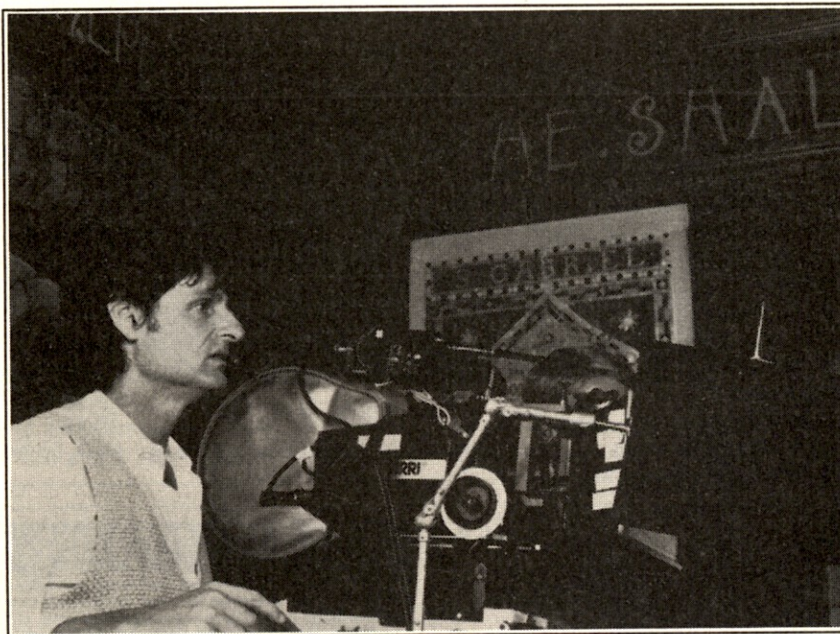
this other life and he never suspected it that he really does place the ad. I think it's an interesting anthology device, and I've directed a couple of episodes." The pilot for the half hour Showtime cable series is on tape. King plans to feature the work of well known directors interested in exploring erotic themes. "A lot of big time directors like Nicholas Roeg want to do RED SHOW DIARIES segments, because they're fun."

King takes the widely repeated criticism that he's nothing more than an arty pornographer with surprising equanimity. "It's not great, but I have a sense of humor. Obviously, if I did TRIP WITH TEACHER, I must

have a sense of humor." The accusations that he's a misogynist gets a stronger response. "I think a lot of people who criticize my films have never actually seen them. They've just heard about them, so they're proceeding from false assumptions. They assume that anybody dealing with sensuality or erotica must be a misogynist. I feel my films are made for women. They're romantic, and they're about women dealing

with their own sexuality, pushing their own erotic envelopes as far as they'll go. I don't want to do what BASIC INSTINCT or SEA OF LOVE do. In those films, sexual tensions take a back seat to murder and mystery. The tension in my films comes directly from characters dealing with their sensuality. I'd really like to push the envelope of erotica even further in my films, and I probably will end up pushing it further than I have already. I'm going to bypass the MPAA. RED SHOW DIARIES and WILD ORCHID 2 are what I wanted them to be, but there are films I want to make that couldn't be done in a way that would conform to the MPAA ethic. So I'll have to push past them. I think people are open for it.

I'm always amazed that there's no reward for being courageous, even though I shouldn't be. Evidently people think it's easy to make the kinds of films I make in terms of getting financing and things like that. The amazing thing is that to get to the point where people are convinced that there is an audience for films like this has been incredibly tough. There's only a handful of filmmakers, maybe two handfuls, in America who are leading with their chins, and I think you ought to get at least a couple of points for that."



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JACK HILL

EXPLOITATION GENIUS

INTERVIEW BY SEAN AXMAKER

Jack Hill's place in American film history may never be fully appreciated. He and classmate Francis Coppola led the first generation of the film-school directors to make films in Hollywood. He and Coppola were among the first of Corman's film-school recruits for AIP, sort of a post-graduate school of practical filmmaking. Hill wrote and directed one of the greatest PSYCHOTRONIC films ever, the comic/horror masterpiece SPIDER BABY. When his other milestones are considered, such as directing Karloff's last pictures (admittedly a dubious honor, considering the circumstances), New World's first women-in-prison films and Pam Grier's first blaxploitation movies, there is no doubt that Hill has won his place in PSYCHOTRONIC hall of fame.

Jack Hill was born in Oxnard, California, Jan 28, 1933, the son of Roland and Mildred Hill. Roland worked as an art director and set designer for Disney. "He designed the Sleeping Beauty Castle at Disneyland and most, if not all, of Tom Sawyer's Island." Hill attended Hollywood High School and Chapman College in UCLA, majoring in Composition in the Music department. He married his first wife, Estelle, in 1957 while in college and received his B.A. in 1960. Thus he began his first career as a musician and an arranger. "I'd been out of school awhile and I actually went back to UCLA to learn to score films and that's how I got into the cinema department. I played at various times violin, piano and Hungarian Cymbalom, which is what I did all my recording and concert work on. In fact I used to work playing Gypsy music at a Hungarian restaurant on the Sunset Strip at one time in my younger days. I was on the road with a rock group for some time playing electric piano."

Hill was 28 when he entered UCLA, older than most of his classmates, who included Francis Coppola, Dennis Jakob and two men who would become Hill's lifelong friends, Bart Patten and Frank Zuniga



(director of WILDERNESS FAMILY II, FIST FIGHTER...). Once in the program, Hill was encouraged to explore other aspects of filmmaking and he began writing and directing. At that time only three students were chosen to shoot a twenty five to thirty minute production each year. On the strength of a script entitled The Host, an allegorical story about a mythic 'corn king,' Hill shot one of the productions. "Dennis Jakob, Francis and I all shot our student films at UCLA the same semester. We were the three who did at that time what they called a major production. That was one reason why the third act of APOCALYPSE NOW is based on my student film... which is the part of APOCALYPSE NOW that doesn't work. We all worked on each other's student films and that's been written up in books." (see On The Edge by Michael Goodwin and Naomi Wise). THE HOST also marked the film debut of Sid Haig (PV # 3), who would show up in

eight future Hill pictures. "He's my discovery. The first time he ever did film was my student film at UCLA. Dorothy Arzner, the great woman director, was my teacher at UCLA and she had been working with the Pasadena Playhouse and Sid was a student of the Pasadena Playhouse and she recommended him. He came over and did my student film. That was the beginning of his career.

"I stopped just short of getting a Master's degree because I was already working and I didn't want to bother with it. I did some work for Roger Corman and I did a lot of work for various other independent, low-budget film people and some commercial industrial work. I did a shoot for the phone company once. Stuff like that. I was employed on salary for a production company writing story proposals, none of which ever got made into a movie. They had an idea and they wanted a synopsis or a story written, a treatment, so I'd write a treatment but they just didn't sell."

Hill worked on two patchwork nudie movies during this period. The Peeper (61) was a short Coppola had made (inspired by Russ Meyer's hit IMMORAL MR. TEAS) in an abandoned department store in Venice. Coppola combined it with a nudie western (filmed by others) and added some more new footage which Hill and Zuniga worked on. The result (which uses flashbacks and hallucinations to justify the unrelated footage) was first known as Wide Open Spaces, then released in 62 by Premiere Pictures as TONIGHT FOR SURE! The original score was by Coppola's father Carmine and the cast included Karl Schanzer (later in SPIDER BABY). THE PLAYGIRLS AND THE BELLBOY was a black and white West German movie produced by Wolfgang Hartwig that included a nude dance sequence



TONIGHT FOR SURE!

(and featured Karin Dor). Coppola and Hill shot "40" minutes of new 3D color footage (with June "The Body" Wilkinson and more nudity) and the result was released by Joseph Brenner, part of the short-lived early 60s 3D nudie craze.

Hill followed Coppola to AIP and the Roger Corman school of practical filmmaking. "The first work I did with Corman was on some of those Russian movies that were converted into science fiction pictures." Hill's first screen credit came as production assistant on the film BATTLE BEYOND THE SUN (63), cannibalized from the Russian

film NEBO ZOWET by Coppola, who is listed in the credits as associate producer. Coppola wrote a new script (doing away with the cold war politics), dubbing some Russian footage and shooting new scenes with American actors and Hill behind the camera. One of their new scenes involves a battle between space monsters that resemble a penis and a vagina, something to astound perceptive viewers (especially when seeing it on TV late at night!). New music was provided by Coppola's father. After this apprenticeship, Hill continued converting existing films. "Roger Corman was selling a lot of his movies to television and many of them were under length - they were too short... It was an interesting problem because the actors who made them were unavailable. Some of them had become big stars and were unavailable, some of them were not around

anymore or had died, so the problem was to try to add twenty minutes to a movie. I did a couple of those; I wrote scenes and directed them." Among the pictures Hill expanded for television was Corman's THE WASP WOMAN (59).



LUANA ANDERS IN DEMENTIA 13

Then came DEMENTIA 13 (63). Coppola had arranged to shoot a film in Ireland between his work as sound man on THE YOUNG RACERS and supervising the Yugoslavian picture OPERATION TITIAN. He returned to Hollywood with an incomplete film that ran less than an hour. "The story is, and I don't remember how he did it, but he conned up some money from people selling rights that he didn't really own or something. The picture was really not finished, it was just in bits and pieces when it came back. In fact that's the famous scene when Roger first screened the first cut for AIP: he broke his pencil and threw it at the screen and stomped out of the screening room, he was so angry. There were whole scenes missing

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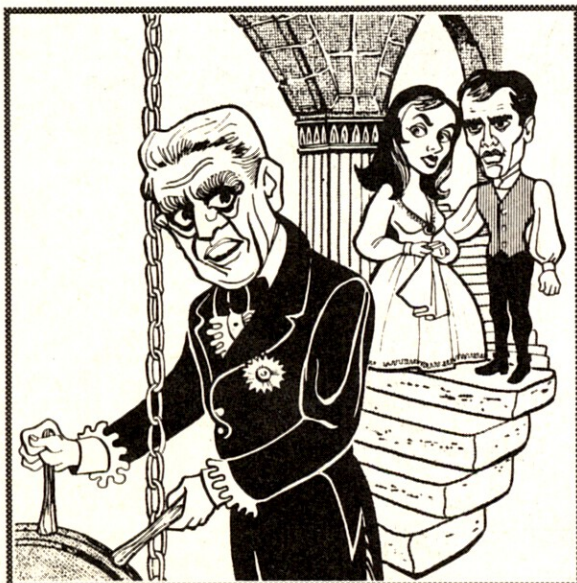
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and what was there didn't cut together and didn't make sense." Coppola wrote new scenes and shot them with Hill, including the famous underwater sequence that opens the picture (shot in Roland Hill's swimming pool). Hill then wrote some scenes that Coppola directed under orders from Corman. Finally, Corman hired Hill to write and direct further scenes and supervise the final cut. "It was an unfinished film and I basically was in charge of putting it together." His credit reads 'Second Unit Written and Directed by Jack Hill.' **DEMENTIA 13** starred William Campbell, Patrick Magee and Luana Anders, all from Corman's **THE YOUNG RACERS**.

At around the same time Hill became involved with Corman's legendary **THE TERROR** (63). Corman shot two days with Boris Karloff, Jack Nicholson, Sandra Knight (then Nicholson's wife) and Dick Miller on a set leftover from **THE RAVEN** and a partial script by Leo Gordon. Mostly Corman shot people walking down hallways, entering doors and having a few conversations, certainly nothing close to a finished film. Coppola was enlisted to write and direct additional scenes while Hill served as sound recordist and shot pick-ups and second unit photography. "The problem was that we went up to Big Sur for a location and a major portion of his script was day-for-night and he did not tell the cameraman that it was supposed to be night and the cameraman shot it for



KARLOFF, SANDRA KNIGHT AND HER HUSBAND JACK NICHOLSON (**THE TERROR**)

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day. Because of the continuity in the story it was impossible to use that footage because it had to intercut with real night scenes."

After a week of shooting Coppola left AIP for a screenwriting job at Seven Arts (**REFLECTIONS OF A GOLDEN EYE**). Corman turned the project over to Monte Hellman and hired Hill to re-write the script. "We salvaged whatever footage we could salvage that was usable from what Francis shot, which was quite a bit, and then I wrote yet a new story. It required a whole change in story, I would say a whole new story but... a lot of changes. That's when I got the screen credit for working on the script because eventually quite a bit of what I wrote was in the final picture and a lot of what Francis did was thrown out. And then I also directed some pieces of it, and that's how the picture was put together."

Corman directed the last day himself, on another set leftover from an AIP shoot. "This was about a year later, I mean it took about a year for all this to go down, and he brought in a double for Boris Karloff, Dennis Jakob, who looks as much like Boris as I do. That was kind of the ending, where the water comes in, the rocks and everything fall, and if you look carefully you'll notice that there's rocks floating on the water. He used a double for Sandra Knight.

Another interesting thing about **THE TERROR** was that in the meantime Sandra Knight had become pregnant and that's why in those final scenes of the movie she's only shown above the waist and you'll notice her breasts are four times the size they are in earlier scenes. Those were the days." Jakob, who doubled for Karloff during the final shooting days, shot inserts of rushing water for the conclusion. In interviews Corman claims that Jack Nicholson shot one day himself, but Hill says it never happened. "Nicholson was the actor, of course, he didn't shoot anything... Roger's not very reliable. I've seen some of his interviews and...you have to take what he says with a grain of salt." Coppola is credited as 'Associate Producer' and Hellman as 'Assistant Director' in the credits. Hill shares screenwriting credit with Leo Gordon. Corman regulars Jonathon Haze and Dorothy Neuman co-star. **THE TERROR** went out on a dynamite AIP double bill with **DEMENTIA 13**. ("HOW MUCH HORROR CAN YOU TAKE?"). Footage from **THE TERROR** appeared on a drive-in screen in **TARGETS** (68) by Peter Bogdanovich, which means that, including the Mexican titles, Hill co-directed six Karloff movies! As part of a long-running Corman directors cost saving in-joke, **TERROR** footage later showed up in **HOLLYWOOD BOULEVARD** (76) by Joe Dante, and **TRANSYLVANIA TWIST** (89) by Jim Wynorski. In 89, Corman shot some new introduction

scenes with Dick Miller so that he could receive profits from a new copyrighted version of **THE TERROR**, told in flashback.

Hill's next project, ironically enough, was to overhaul yet another Coppola project. **OPERATION TICJIAN** (or **TITIAN**) (62) was a film directed by Rados Novakovic in Dubrovnik, supervised and co-written (uncredited) by Coppola, who flew to Yugoslavia after wrapping his three week **DEMENTIA 13** shoot in Ireland. Corman co-financed the the picture and provided actors (William Campbell and Patrick Magee from **DEMENTIA 13**) and an American 'advisor' (Coppola) in exchange for the American rights. Corman found the film, a thriller concerning art forgery and theft, unreleasable in the U.S. (at least to his exploitation markets) and offered Hill the opportunity to rewrite and direct a new picture using at least 30 minutes of footage from the Yugoslavian picture. Hill reconceived the picture as a horror film with William Campbell as an artist in Venice, Calif., who murders his models and uses their blood to paint his canvasses. He called his film **Blood Bath**, but his version was shelved.

"I had started working on it just as Roger went to Yugoslavia to make a movie called **THE SECRET INVASION** and while he was in Yugoslavia his brother Gene was sort of in charge of things but was really not interested. I was sitting there having done the script and having shot the footage and nobody to give any approval to go ahead, so I went off and did something else. I don't remember which other project it was that I did, it may have been **SPIDER BABY**. By the time I was finished with that Roger had hired Stephanie (Rothman) and given her the project to complete. I had no contact with Stephanie whatsoever other than to say 'How do you do, nice to meet you.' She took (**BLOOD BATH**) over

and I never even knew until long, long, long after what she had done with it because I was not particularly interested in what had happened to it."

Rothman turned Campbell's character into a vampire and, since Campbell was unavailable for



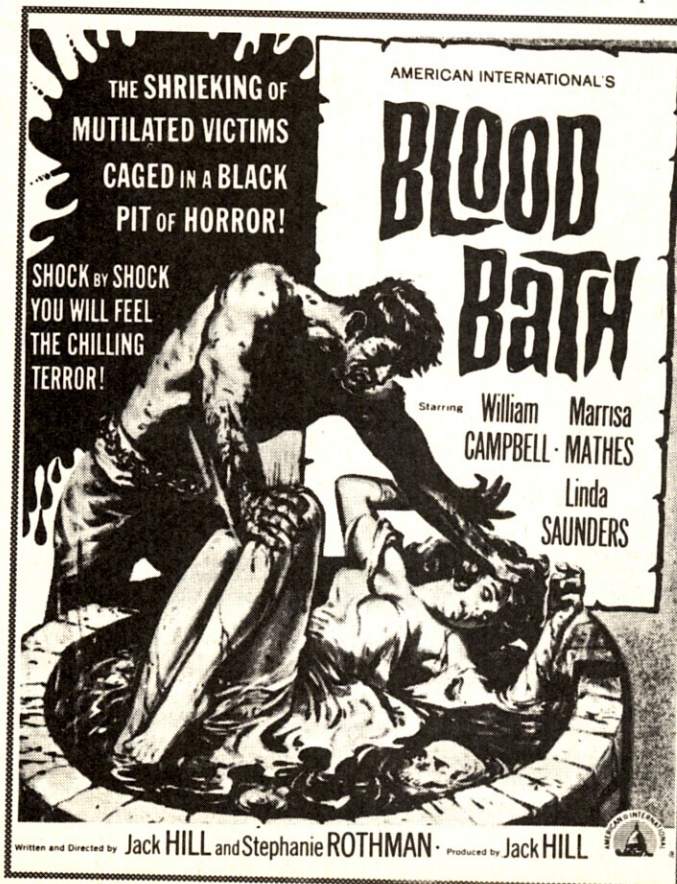
LORI SAUNDERS IN **BLOOD BATH**

additional shooting, hired another actor to take his place. Hill's version was never released, but much of his footage survives in Rothman's revision of **BLOOD BATH** (66) and in **TRACK OF THE VAMPIRE** (1966), a TV version padded with more scenes from both Hill's version and Novakovic's original film. Both versions credit Hill and Rothman as writers and directors, and Hill as producer. Sandra Knight (fresh from **THE TERROR**), Hill buddies Sid Haig and Karl Schanzer and Corman regular Jonathon Haze

appear in the American footage along with Lori Saunders (from **PETTICOAT JUNCTION**) and Marissa Mathes (Playboy's Miss June 1962). Future **STAR WARS** producer Gary Kurtz recieved credit for the sound. The original film from Yugoslavia, **OPERATION TITIAN** was also released direct to TV as **PORTRAIT IN TERROR** (PV #7). The three released versions have puzzled viewers for years. (The

three-part article The Trouble with **TITIAN** in Video Watchdog issues 4, 5 and 7 covers the whole confusing story in detail).

SPIDER BABY (1965) remains Hill's most fascinating film. "I think that was a kind of inspired script, in a way. When you're young you just sort of cut loose. Later you begin to edit yourself, shooting down your more wild ideas." He was working for Corman when he wrote the story, originally called **Cannibal Orgy**, or **The Maddest Story Ever Told**. "That was when it was fashionable to have something-something or something-something. And that was right after **THE GREATEST STORY EVER TOLD** had been out, so I thought it was a funny idea." The story concerns a family that suffers from Merry's Syndrome, a (fictional) disease that causes mental regression with age.



Actor Karl Schanzer (who plays the funny Schlocker in the film) met real estate developers Gil Laskey and Paul Monka, who wanted to produce a low-budget feature. Schanzer gave them Hill's story and they liked it. "They had both been in theater, studied theater at UCLA and they were interested in theater and they wanted to produce movies but they had made a lot of money in real estate development, building apartment houses and things like that. But their real first love was to get into the movie business."

Hill and Bart Patten shot the picture in 12 days in August on a sound stage and at a house in the Highland Park/Griffin Park area. "Actually it was originally figured to be a 12 day shoot, then the producers wanted to save money so we refigured it for a 10 day shoot, but it ran 12 days anyway. It was supposed to be \$50,000 but ended up \$65,000. Monka and Lasky were okay. They put up the money for a good soundtrack. (But) that was the year the real estate boom collapsed and they went belly up. The film was considered an asset and was locked up in a vault for four years. By the time it was sprung it was too late for a black-and-white picture."

Dave Hewitt bought the film, retitled it **SPIDER BABY** and opened it (in New Orleans) as the second half of a double bill in 1968. **HELL'S CHOSEN FEW** (see last issues Titus Moody interview) was the main feature. He later re-released it as part of a Lon Chaney Jr. double bill. This time it was called **THE LIVER EATERS** and played with **BLOOD SUCKERS** (actually **DR. TERROR'S GALLERY OF HORRORS**). "I never got anything on my percentage. I had a very large percentage of it but because it was sold and resold I was no longer able to collect on that. When the people I had the contract with went into bankruptcy then obviously that's what happens. It happens to a lot of people. But it was okay."

The film stars Lon Chaney, who Patten was able to get for under his usual salary. Chaney, a heavy drinker, was on the wagon and remained sober until the final day of the shoot, which wrapped at 3 a.m. "Lon Chaney was always sweating. We were holding him up in the last scene." Sid Haig plays the bald Ralph ("We let him eat anything he catches"), a character seemingly influenced

by **FREAKS** and Jill Banner is the 'Spider Baby'. With Beverly Washburn as Elizabeth, Quinn Redecker, Carol Ohmart and Mantan Moreland as the mailman. The spider baby character seems to be a more lethal, slightly grown up version of Wednesday of the then current **ADDAMS FAMILY** series. Banner, who is so good in the film debut, had later roles in the obscure **WEEKEND OF FEAR** (66)

and **CMON LET'S LIVE A LITTLE** and **THE PRESIDENT'S ANALYST** (both 67). She also was the female lead in **THE STRANGER RETURNS** (68), a Tony Anthony western. Patten, though only credited as assistant director, served as the production manager and Frank Zuniga shot stills for **SPIDER BABY**.

"Right after I finished that picture and realized it was going to be locked up I worked for a while for a man who made nudist films which he sold mail-order. I did camera-work for that... Oh, we would do things like we would go out to a nudist camp and everybody had to be nude to get in and I had a problem because I had to carry camera equipment around my waist and without my pants on it was kind of hard to do. So I just had to put on a belt. One time we went to Catalina and we shot on a boat. It was kind of fun, actually... (We) converted a lot of the film that we shot into a full-length feature film which was called **THE RAW ONES**. It was the first time that full frontal nudity was shown on a screen in a theater and it created quite a stir at the time it was done. Everybody thought people were going to be arrested and it was going to be closed. Of course now that's very commonplace, but that was quite a sensation at the time and the **LA TIMES** refused to advertise it. I did the camerawork, the editing and the writing and all that stuff and supervised the dub. Well it wasn't a dub because it was not a synchronized soundtrack, just running tape recorders." The black and white "documentary" about nudity and censorship was directed by John Lamb (**MERMAIDS OF**

TIBURON). The best scene shows women on a trampoline. Lamb and Hill also made **THE WORST CRIME OF THEM ALL!** (a.k.a. **MONDO KEYHOLE**) a incredible sounding (lost?) black and white movie about a crazed pornographer. According to the A.F.I. catalogue, plot elements include drugs, orgies, rape, lesbianism, impotence, sadism, Dracula and karate. Boxoffice.International was one of the distributors and one ad had a warning: "FOR STABLE MATURE-MINDED ADULTS ONLY".



LON CHANEY JR. & HILL MAKING **SPIDER BABY**



HILL & BRIAN DONLEVY ON THE SET OF **PIT STOP**

WARNING!!

YOU MUST BE MATURE ENOUGH TO UNDERSTAND AND APPRECIATE THE BOLDEST AND BEST FILM EVER MADE ABOUT ONE OF THE MOST CONTROVERSIAL SUBJECTS IN AMERICA TODAY... IN ORDER TO SEE THIS MOST UNBELIEVABLY STARTLING MOTION PICTURE !!

John Bamba
"the
RAW
ONES"

Uncut! Unretouched!

then he never finished the job, which is what happens when you pay people in advance. I never have done that again. So there was a big delay in getting the picture finished and by the time it was finished, it was basically supposed to be this drive-in theater movie and most of the theater chains were announcing all-color policies. It was a black-and-white picture so theater chains would not take it as the top half of a bill. It could only play as a second feature." PIT STOP features Brian Donlevy as a racing sponsor, Richard Davalos (EAST OF EDEN) as an ambitious young stock car driver, Ellen Burstyn (using the name Ellen McRae), Sid Haig and Beverly Washburn from SPIDER BABY. Universal Pictures put Hill under contract for six months after screening PIT STOP "I sat in an office... It was like a Kafka story. I was supposed to, the words were 'Come up with something,' and I would send notes to my boss, who was Ned Tannen, and never get an answer, until my six months was up and I came in and found somebody else lying on my couch and my name off the door. It was pretty bizarre."

Hill's next project is also legendary. The Mexican production company Azteca was preparing a series of low-budget horror pictures starring Boris Karloff (they would turn out to be his last films). Hill's attorney also represented the Azteca producers in the U.S. "He introduced me to the producer (Enrique Luis Vergara) and the producer had this idea of making four pictures back-to-back, which was an insane idea but in Mexico they sometimes do things like that." Vergara had a script he didn't like and was looking for a new writer. "I guess he'd asked his attorney if he could recommend somebody so he recommended me and I

Hill's next film was an independent production financed by Corman and written, produced and directed by Hill.

"Corman was impressed with what we did with the money (on SPIDER BABY), so I got a deal to make PIT STOP (67). He financed it, and then negotiated with distributors after it was finished and as it turned out a very unfortunate thing happened. There was delay in doing the sound effects because the sound effects man was fired. He was given a big advance in order to do the job cheap, and

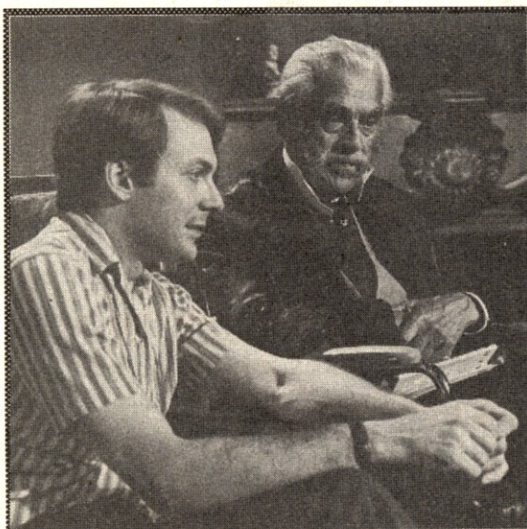
wrote three scripts and hired somebody else to write a fourth one... The fourth one, THE INCREDIBLE INVASION was a story idea of Vergara's, and I wasn't real crazy about it, so I got Karl (Schanzer, of SPIDER BABY) to write a script and he wrote a script that was only sixty pages long so I had to re-write it to fill it out.

"We shot all of Boris' scenes and all of the scenes with other actors that took place on those sets in Hollywood. My father designed the sets. The deal was, I was supposed to go to Mexico to finish directing the pictures but we went so far over budget and the main reason we went so far over budget was that he had to bring all these actors from Mexico and it was just total chaos. The people that came were not the people that I had cast, they got there at the wrong time or they were too late and so it was just total chaos on the shooting schedule so instead of the three weeks that was planned we went four weeks." Upset with the overruns, Vergara left with his crew and actors, but without Hill, to shoot the remaining scenes in Mexico. Once back in Mexico, however, Vergara ran into severe financing problems and the productions ground to a halt.

"The last I'd heard was that he'd had a heart attack and died, and I never knew what happened to the movies after that until years and years later somebody told they had seen one on TV or something like that... The first one of them, the zombie one, was finished fairly soon, and then I think the other three were done after Vergara died. Eventually they were all shot. But very badly. I saw one of them and I wanted to throw up. I couldn't stand it." Hill shares directing credit with Juan Ibañez and screenwriting credit with Vergara. Jerry Petty was used to stand in for Karloff in scenes shot after Karloff's death in 1969. The films were all ultimately released and can be found on video under a number of different titles in English and in Spanish. The voodoo movie CULT OF THE DEAD/THE SNAKE PEOPLE is the best, with Karloff as Damballa, but THE TORTURE CHAMBER/CHAMBER OF FEAR, a sex and violence filled tale about fear experiments and a living rock (with Isela Vega) has to be seen to be believed! See PV #5 for reviews of all four of the Karloff features and see our Hill filmography for various titles.

In 69, Corman produced a color movie, NAKED ANGELS (directed by Bruce Clark) and sent it out

with PIT STOP as the second feature. "I have photographs of the marquee in San Francisco where in fact, on the ads mine is on the top half of the ad. But since it was second feature on paper, I never got a quarter, me and all the people who shared in the percentages never got a quarter because the second feature does not get a percentage of the box office, it gets a flat rental and that can never catch up to the original investment. So that was Roger's way of screwing us in a sense because the other movie he owned totally, the color movie. Live and learn. But the double bill played very well all over." Hill, who later worked at Corman's New World dreaming up ad campaigns and making



HILL & KARLOFF

trailers wrote the NAKED ANGELS ad line - "Mad Dogs From Hell, Hunting Down Their Prey With a Quarter Ton Of Hot Steel Throbbing Between Their Legs!"

Between the Karloff pictures and Hill's next release, **THE BIG DOLL HOUSE**, Hill divorced his wife Estelle. While Hill tried to drum up another project, a Swiss producer by the name of Irwin C. Dietrich approached Corman with a proposal. "He had an idea, he said he had a script called **I WAS A GROUPIE**. That's the days when groupies were hot. And he wanted to do it if Roger was interested in directing and sharing profits in the picture. Roger knew that I had been in a rock group, which I had at one time in my music career. So he suggested to this Swiss producer that I do it. So I went to Zurich and when I got to the airport I learned that they had no script, no story, not even an idea for a story, all they had was a title. So I had to decide whether to just turn around and go home or try to improvise a movie, because they wanted to start shooting right away." Hill stayed, but the production turned into a nightmare.

"They used me as a kind of a foil for publicity. They wanted to take me here and there to interview actors and actresses and things like that, mostly actresses, and everywhere I went they were doing some kind of a publicity stunt where people came and I was introduced as the director. So I just felt like I was being totally used, but I started shooting anyways, just making it up as I went along, with an actress (Ingrid Steeger) that I had not approved because she didn't speak English and part of the deal was that the actress had to speak English. And they pulled one fast one after another on me like that, so it reached a point where I said 'No,' and I went home. It turned out what they wanted was basically a porno movie, which was not what Roger could have released nor what I would have been willing to do.

"Dietrich actually finished shooting the picture himself, making it up as he went along as he did all his movies, and the picture was a tremendous success in Europe but Roger was never paid a quarter of it. In fact Roger had sold this producer one of his motorcycle releases and had sent him the inter-negative and Dietrich had never paid him for it and never even sent the inter-negative back. So I had contacted a lawyer and the lawyer had originally wanted to sue Dietrich but found that Dietrich...was incorporated in Liechtenstein so you could not sue him... (Dietrich also directed many German and Swiss 70s sex comedies using the name Michael Thomas.)

"Roger was supposed to get a percentage, and I was also, of this **I WAS A GROUPIE** so a guy was making a lot of money in Europe on this movie and never sent Roger a quarter, and I didn't get anything. But he was advertising it as a Roger Corman production, so the lawyer got the idea to file a criminal procedure against this

producer for using Roger's name illegally and Dietrich actually sent Roger a letter denying that he was using Roger's name and on the letterhead it said 'Roger Corman presents **I WAS A GROUPIE**' on the actual envelope and the letter. So we naturally sent that to the lawyer in Switzerland and eventually the guy had to pay Roger some money to avoid going to jail, so that's how that was handled... I never got a quarter of it, no, Roger kept the money, because it was from a lawsuit, not from the picture. (laughs) No, no, Roger does not give you a quarter unless he's either forced to by some kind of legal action or he happens to be in a particularly good mood, which I'll come to later. Or feels so shamed."

Before leaving for Switzerland, Hill acquired a script by the name of **THE BIG DOLL HOUSE** and pitched the project to Corman. The project was put on hold while Hill was in Switzerland, but in the meantime

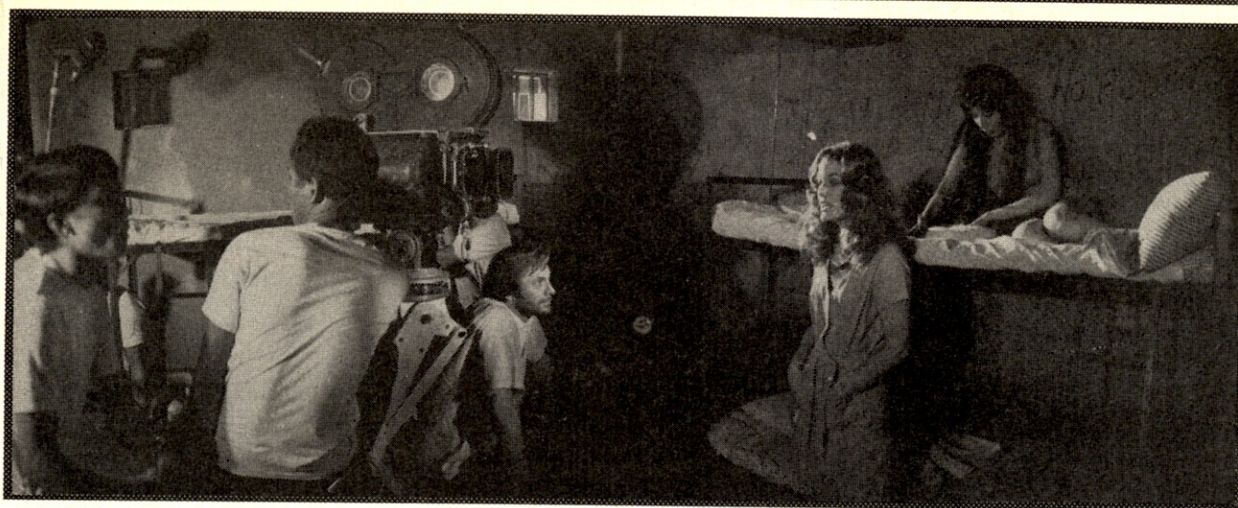
Corman made a deal to shoot the picture in the Philippines and hired Stephanie Rothman to rewrite the script. "Basically it required an entirely new story, and they only kept the title. I must point out, however, that the script was later re-written twice more to make two other movies, one of which was Jonathon Demme's (**CAGED HEAT**), which was basically the same script... It was closer to the original script than the one that was actually used under the title **THE BIG DOLL HOUSE**.

"So I came back and found Stephanie Rothman in charge of the project, but my deal had been with Roger. It was my property, I had acquired it and I had the deal with Roger. Stephanie had the belief that only she could direct this movie and in Hollywood, in the movie business, there is a lot of jealousy. People will just do anything to each

other, I mean it's really just an awful, bloody, back-stabbing business. So I had a problem with Stephanie."

Corman was in Ireland shooting **VON RICHTOVEN AND BROWN** at the time. "I had a meeting with her and the other people in the company and she got on the phone that night to Roger who was in Ireland and had just had a stuntman killed in a plane crash and shut himself up in his hotel room and she told him on the phone that I was refusing to cooperate and that it was impossible to work with me and that I should be kicked off the project. Roger, being in a total upset from this death, just said 'Okay, fine, go ahead, whatever you want.' So then Stephanie's husband, who was her hatchet man, told me I was off the project. Well I immediately went to Roger's lawyer, Barbara Boyle. Anyway nothing could be done until Roger got back. By the time Roger got back from Ireland, Stephanie Rothman's version of the script was done and Barbara Boyle told Roger that he could not kick me off the project without a lot of trouble because it was originally my project, so Roger decided that I would go to the Philippines and direct the movie. I remember the day that I had this meeting with Roger, he was absolutely purple. Roger used to turn purple and have this black cloud over his head.





"I had read the script, there were two drafts, I had read the second draft and I thought it was just absolutely horrible, but I was in a position where I counted on this project, I had nothing else going and I was desperate, so I just had to say 'Yes, okay, I'll do it,' but I read the first draft just for fun and I discovered that it was much better. I felt that this first draft was actually better, the writer had come up with could ideas and Stephanie had thrown them out. So I basically took the first draft, did a very, very thorough rewrite on it, added a lot of stuff, well actually wrote the script over there in the Philippines as I went along, and as you know it turned to be one of the big hits of all time for a low-budget movie.

"So that was one of those cases where Roger made so much money off of it he actually gave me a lot, actually, what was a lot of money in those days, because he'd actually made a million in cash in his own pocket, which in those days was like five million today. Just because he was too ashamed not to... Then he gave me the assignment to do the sequel, which was *THE BIG BIRD CAGE* which did alright but was not a big hit and Roger felt the reason it was not a big hit was because there was about four similar movies in between that were produced by other companies."

THE *BIG DOLL HOUSE* (71), New World's first entry in the 'women-in-prison' genre, features Judy Brown, Roberta Collins, Hill regular Sid Haig and Hill's 'discovery' Pam Grier, who also sings the theme song. "Before that she had done a walk on in a Russ Meyer movie (*BEYOND THE VALLEY OF THE DOLLS*) because she had big tits. And that was her experience in movies to that time. I felt immediately that she had tremendous talent, tremendous presence, and I was right." Grier went on to star in three more Hill features, her best.

THE *BIG DOLL HOUSE* is set in Philippines and involves a sadistic prison warden (Christiane Schmidt, "Named 'Dietrich' in the film, after the Swiss producer who had screwed me in Zürich."), her snake loving captain of the guards and an all-woman staff. The new camp doctor becomes the only man on the grounds (apart from the visits from Sid Haig as a fruit vendor with a sideline) and suspects abuse by the guards, but is pretty ineffectual. Finally comes the prison break of the long suffering inmates and Hill gives himself a cameo in the final shot, a gag ending where he picks up the final escapee in his jeep.

In *THE BIG BIRD CAGE* (72) Grier was given a meatier role as the partner/lover of Sid Haig's revolutionary leader. "She was in both of them, yeah, because she and Sid Haig really, in sense, stole the show."

This film is set in an unnamed Latin American dictatorship. Anitra Ford co-stars as an innocent woman thrown in jail for suspicion of being a member of Haig's revolutionary group. The cast included Vic Diaz, Carol Speed and Teda Bracci. This time Hill wrote his own screenplay, offering more subplots, lots of action and a sense of humor lacking in *DOLL HOUSE*. The prison guards are all male this time (and gay) and the prison break is engineered from the outside by Haig and Grier.

After *BIRD CAGE* Hill took a long vacation in Greece. "In those days I was not real ambitious, you know. I just kind of fell into things, and after I would finish something I would take time off and go on a long vacation to Europe or something with a female companion. After *THE BIG DOLL HOUSE*, I went and spent rest of that year on a Greek island with a girl I had met in Berlin on *GROUPIE*. I went back to East Germany to spend some time with a girl that I had met coming back from



Athens (laughs), so I wasn't really trying to make the most of success. I met Elke in Berlin on my way back from East Germany."

When he came back he signed with his first agent, John Ptak, who put him in contact with Larry Gordon. Gordon had wanted to make the picture **CLEOPATRA JONES** for New World, but the project went to Warners who offered a better deal. Gordon decided to make a similar picture on his own and hired Hill to make **COFFY** (73) with Pam Grier. "I went in to meet with Larry and he told me his idea for the movie and all he had was an idea for an opening scene. So based on that I wrote the script and I made the movie. It came out around the same time as **CLEOPATRA JONES** but **JONES** never made a quarter for the producer even though it had a very high gross because major studios like that eat up all the profits. They have all these people on salary and they spend a lot of money on exploitation. But at AIP my share, which was a share of the producer's share, turned out to be an annuity which twenty years later I'm still getting good money on, both that and **FOXY BROWN**.

"I did not participate in the editing or the completion of the picture at all. After I was finished shooting they didn't want to see me anymore because they thought directors were a nuisance. Nowadays you can't do that. The director's guild has negotiated the right that the director has to be involved, the director gets his cut up until the first sneak preview, but in those those days when you finished shooting they didn't want to see you anymore. They had a post-production supervisor who liked to run a first rough cut, which they never gave the director enough time to do, and the first rough cut always looks real bad,

you know, always looks real rough and everything. And he would say 'Oh, this is terrible, but I'm going to save it, I'm going to fix it.' And then of course they would finish editing and he would take credit for saving the picture, that's they way they used to do it."

Grier plays a nurse who takes revenge on the drug pushers responsible for her sister's drug overdose. Booker Bradshaw plays a corrupt politician and William Elliot a good cop vying for Grier's affections. Robert DoQui is a pimp, Allan Arbus (Sidney Friedman on TV's **M.A.S.H.**) a mob boss behind the flow of drugs and Sid Haig shows up as a thug. Hill wrote his own screenplay and opens the film with Grier blowing a drug pusher's head off.

After the shoot Hill took another vacation to East Germany to see Elke. They married and remain happily married almost twenty years later. AIP offered him the sequel to **COFFY** which became **FOXY BROWN** (74). Larry Gordon had since moved on and Hill worked with different producers. "It was a very, very unhappy experience. Having directed AIP's most successful movie of the year before and one of AIP's most successful movies ever, they actually treated me worse than they had originally... It's a picture I don't even like to think about today to tell you the truth, I mean it's so gross. The ending of the picture I tossed off as a joke and they grabbed onto it and thought that was just a really great idea. So I said 'Okay, if that's what these guys want.' But when the picture was finished shooting I was a hero here because I brought it in a day ahead of schedule and the reason I brought it in ahead of schedule, of course, was because I was just so disgusted that I just wanted to get it over with."

JACK HILL - FILMOGRAPHY

NOTE: 60s TITLES IN BOLD ARE PUBLIC DOMAIN AND ARE AVAILABLE FROM VARIOUS VIDEO COMPANIES. MOST CAN BE ORDERED FROM PSYCHOTRONIC ADVERTISERS.

- 62 **THE HOST** (STUDENT SHORT FILM) D/S
- TONIGHT FOR SURE** (PHOTOGRAPHER)
- PLAYGIRLS AND THE BELLBOY** (MIT)
- EVA FING DIE SUNDE** -58- PLUS NEW SCENES...
- BATTLE BEYOND THE SUN** (NEBO ZOWOT - 59 - PLUS NEW SCENES...) (PRODUCTION ASSISTANT)
- THE WASP WOMAN** (ADDED NEW SCENES TO 59 FEATURE)
- 63 **DEMENTIA 13** - 2ND UNIT D AND UNCREDITED EDITING, REWRITING AND SHOOTING ADDITIONAL SEQUENCES
- THE TERROR** - CO D/S/STORY
- 64 **SPIDER BABY/THE LIVER EATERS** - D/S (RELEASED 68)
- 65 **THE RAW ONES** (PHOTOGRAPHER)
- 66 **BLOOD BATH P/CO- D/S** (OPERACIJA TITAN - 63- AND NEW FOOTAGE)
- TRACK OF THE VAMPIRE** (BLOOD BATH AND DIFFERANT FOOTAGE FOR TV) CO-D/S
- MONDO KEYHOLE/THE WORST CRIME OF THEM ALL!** (PHOTOGRAPHER)
- 67 **PIT STOP** - P/D/S (RELEASED 69)
- 68 **CULT OF THE DEAD (MPI)/THE SNAKE PEOPLE/LA MUERTE VIVIENTE** (UNICORN) CO-D/CO-S
- DANCE OF DEATH (MPI) HOUSE OF EVIL/MACABRE SERENADE** (UNICORN) CO-D/CO-S

THE TORTURE ZONE (MPI)/CHAMBER OF FEAR/LA CAMERA DEL TERROR (UNICORN) CO-D/CO-S

ALIEN TERROR (MPI)/SINISTER INVASION/INVASION SINITESTRA (UNICORN) CO-D/CO-S

TARGETS (PAR.) (FOOTAGE FROM **THE TERROR**)

69 **WINNING** (RACING FOOTAGE FROM **PITSTOP**)

70 **I WAS A GROUPIE** (ICH -EIN GROUPIE) (W. GERMANY/SWITZ.) D (NO CREDIT)

71 **THE BIG DOLL HOUSE** (EMBASSY) D

72 **THE BIG BIRD CAGE** (EMBASSY) D/S

73 **COFFY** (ORION) D/S

74 **FOXY BROWN** (ORION) D/S

THE SWINGING CHEERLEADERS (MONTEREY) D

CAGED HEAT (EMBASSY) (REWORKED HIS ORIGINAL SCRIPT)

HOLLYWOOD BOULEVARD (WARNER) (FOOTAGE FROM **THE TERROR**)

76 **SWITCHBLADE SISTERS** (MONTEREY) D

78 **THE BEES** (WARNER) S (NO CREDIT)

79 **APOCALYPSE NOW** (PARAMOUNT) (END COPIED FROM HIS STUDENT FILM)

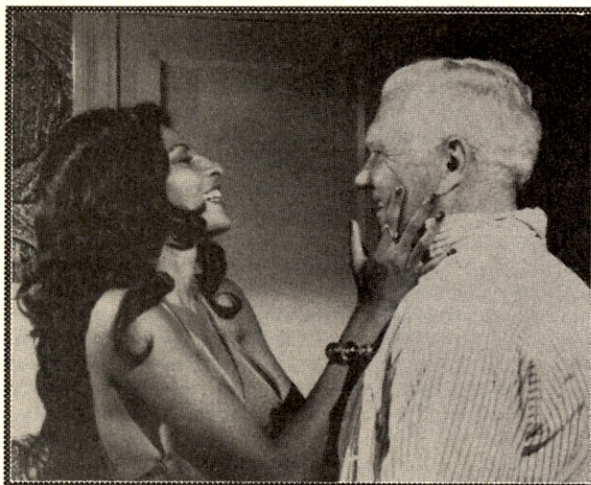
CITY ON FIRE (NELSON) (CANADA) CO-D/CO-S (NO CREDIT)

80 **DEATH SHIP** (NELSON) (CANADA) CO-S (NO CREDIT)

82 **SORCERESS** (THORN EMI) - D/S BUT CREDITED AS P

89 **TRANSYLVANIA TWIST** (MGM) (FOOTAGE FROM **THE TERROR**)

In **FOXY BROWN**, Grier goes undercover as a hooker after her boyfriend Terry Carter, an agent who had undergone plastic surgery after his cover was blown, is killed. Kathryn Loder (from **THE BIG DOLL HOUSE**) plays a high class madame in charge of a drug operation and Peter Brown is her muscle and lover. Antonio Fargas (see our next issue) is Grier's con-man brother who sells her out and Sid Haig appears as a drug running pilot. At the end of the picture Grier hands Loder her lover's genitals in a pickle jar, "... and she recognizes them!"



PAM GRIER IS FOXY BROWN

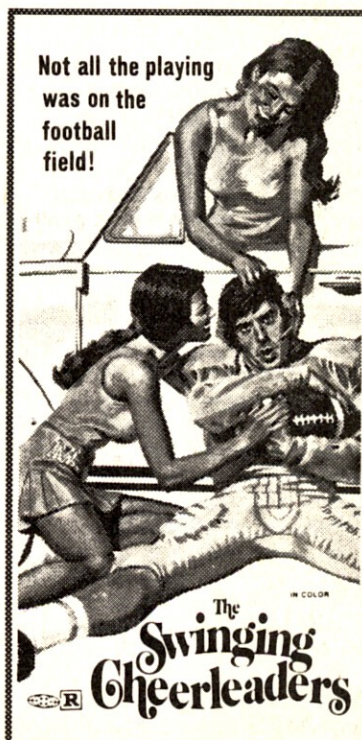
"So then they offered me another picture, which I turned down because I said I'd have to rewrite the script. It was about a bunch of women who get together, "Rape Squad" it was called, and I said I would do it but I'd have to totally rewrite the script. And they thought, I assume they thought I was just trying to get extra money rewriting the script so they hired the guy who was my assistant director to direct it and they had to fire him after three days." True to Hill's prediction, the producer, John Prizer, had to totally re-write the film (released as **ACT OF VENGEANCE**) as they were shooting it. Robert Kelljan was the credited director. After the problems at AIP, Hill made his next picture for an independent outfit, Centaur. "I had a friend who had been Roger Corman's head of distribution, Frank Moreno, and he said he had an idea for a title, **THE SWINGING CHEERLEADERS**. Well basically that was it, just a title, and on the basis of the title, that is the subject matter, and my name, because I had made a couple of successful movies, he was able to finance that picture for \$120,000... I and my partner John Prizer developed (it) with a writer friend of ours who because of the guild could not be named, and we just made up phony credits for the script (two female names). My writer friend did the original script and then I did a re-write on it and that was it. We shot it in nine days and it was extremely successful. My percentage of it bought me a nice big house in Woodland Hills. I had a way of making a lot of money and spending it very fast."

THE **SWINGING CHEERLEADERS** (PV#2) stars Jo Johnson as a college journalism student who joins the football cheerleading squad to write a study of sex and sexism on the college campus. Her priorities change when she starts dating the star jock and uncovers a sports betting scam concocted by the coach and the head of the booster club. Rainbeaux Smith, Colleen Camp (the only cheerleader who gets to keep her clothes on), Rosanne Katon (Playboy's first black centerfold), Ron Hajek and Ric Carrott also star. It was the first collaboration between Hill

and John Prizer, who had previously produced **UNHOLY ROLLERS**, **DEADHEAD MILES** and **RAPE SQUAD**.

"So then I did another one for him again after that one that was eventually called **SWITCHBLADE SISTERS** (PV#1) which was originally called **THE JEZEBELS**... I had once again been playing in Europe and my producing partner John Prizer hired a writer. He developed a story which, when I got back, I didn't like very much so we went ahead and did some drastic changes on it. So in that sense the guy who's given credit on the film, Fran Mayer, wrote it. It was shot in 18 days, \$250,000, I think it was. They released it originally under the title **THE JEZEBELS**. You release in one territory after another, you know, you release in one territory and you see how you do and then you determine whether you need to change your advertising or whatever. And they released it in the first territory and it did not do well, it did very badly, so they got in a panic and they changed the title and changed the ad. And in the next territory, the second territory, it had been too late to change so it still played under the original ads **THE JEZEBELS** and it did very well, but by that time they had already changed it and it was a total bomb after that everywhere else because the title and the ad they had for it were just bad. It was supposed to be a futuristic **CLOCKWORK ORANGE** type of movie and it was pitched as a fifties gang movie, which it wasn't really. It was my only real loser."

It didn't make money, but **SWITCHBLADE sisters** is Hill's #1 undiscovered classic after (**SPIDER BABY**). The incredible story of the female **Dagger Debs** high school gang is a juvenile delinquent/women in prison movie with sex, violence, comedy and politics, a wonderful combination. Star Robbie Lee (also in **BIG BAD MAMA**) is simply incredible as **Lace** and the cast includes Monica Gayle as **Patch**, Joanne Nail, Marlene Clark (from **GANJA AND HESS**) and Lenny Bruce's daughter **Kitty Bruce** as "Donut". It was Hill's last film as credited director. Look hard for a copy of the out of print tape (MJW).



Hill's next project was **CITY ON FIRE**, an original screenplay written with collaborator David Lewis. Sandy Howard at Avco-Embassy bought the screenplay and developed the project. "I had hoped to direct it but it was financed through a Canadian deal. In those days Canadian deals were very hot, very popular, because the Canadian government was giving people tax breaks in Canada to try to stimulate their own film production business and of course they had to have a Canadian director, who in my opinion totally

ruined the picture, or at least ruined the action scenes. He was basically a TV director from the BBC. He did not know how to create on a low-budget, which it was, a relatively low-budget movie; he did not know how to create the effects with a camera to make you feel you were in the midst of a lot of spectacular action without ever actually having to stage it in a big expensive way. Those are the things you learn working with Corman. You learn how to create impressions of things that you don't ever really have. So his idea was to stage a scene and then shoot it with the camera instead of using the camera and cutting technique to give you the illusion."

CITY ON FIRE was a low-budget disaster film about an arsonist who starts a city-wide blaze. It was directed by Alvin Rakoff and featured Barry Newman, Henry Fonda, Ava Gardner, Shelley Winters, Susan Clark, Leslie Nielsen and James Franciscus. Hill and Lewis shared screenwriting credit with Céline La Frenière, no doubt as part of the Canadian deal.

After this, Hill wrote the original screenplay for *THE BEES*, a Mexican production distributed by New World. This was another instance where his attorney put him in touch with a Mexican producer looking for a script. "They knew that Irwin Allen was making a movie on killer bees and it was going to be a big expensive movie that was going to take a long time to make. So this Mexican producer got this idea that if he could make a movie about killer bees and get it out first, and Corman was set to release it, he would be able to take advantage of all the publicity that Irwin Allen was putting out. So they hired me to do the script and I was supposed to direct the movie in Mexico, but the producer was fooling me because he knew and I didn't know at that time that because of the Mexican unions I would not be able to direct a Mexican movie in Mexico. It would have to be an American production for an American company. The unions in Mexico are part of the political party and you just can't fight them. So I wrote the script and we got John Carradine, John Saxon and Angel Tompkins. So I go to Mexico to direct the movie and the producer starts directing the picture, he did not tell me ahead of time.

"To make a long story short it was a very bitter experience (laughs) and I eventually went home. I got paid off and the movie was, I thought, directed very, very badly. He wanted to keep me on the set to give him advice on how to make it look like an American picture rather than a Mexican, so I agreed to try to do that. But every time I suggested something he said no, that didn't seem right to him, so he shot it and it looked like a Mexican

movie. One thing he did, for example, was there was a fight scene where John Saxon throws someone through a glass partition. Now in Hollywood we would use a break-away glass partition and put in sound effects, only he had no glass there, had no break-away glass. I said 'Wait a minute, you can't do this. Everybody will see there's no glass.' He said 'Don't worry, we'll put in the sound effects of the breaking glass and we'll be fine.' So I just retired to a chair and took a nap and a couple of days after that I went

home." Both *THE BEES* and Irwin Allen's big budget *THE SWARM* flopped, though *THE BEES* ultimately made money in its European release. Hill's name is missing from the credits, which list Alfredo Zacharias as director, producer and screenwriter.

Sandy Howard and Avco-Embassy called with another screenplay, this time a re-write of a horror script entitled *DEATH SHIP* (80). Hill and David Lewis agreed, but only if they could start anew from the basic premise. "Sandy's idea was to have a ship, an abandoned ship, that's trying to kill people who get on it. I said 'They did that with a car, you know, in a movie called *THE CAR*. It didn't work because there's no sentient villain, it's just a machine, so we racked our brains and racked them and we came up with a premise that seemed to be kind of the same, basically the ship was haunted by ghosts and these ghosts would possess the bodies of the people who got on it and turn them into evil people

"But it was another Canadian deal only this time the Canadian deal had tightened up to where not only do they have to have a Canadian director, they had to have a Canadian writer. So they put a Canadian writer on it,

who totally rewrote the whole premise of the script and I have never even seen the picture because of what I'd heard that had happened. Actually they sent me the finished script for my own information and I read the first few pages and I couldn't go beyond that. I have never seen the picture so I have no idea what it looks like, but it was a tremendous disaster." John Robins, the Canadian screenwriter (who has sole credit on the picture) went back to Howard's original premise. Again Alvin Rakoff directed. George Kennedy, Richard Crenna, Nick Mancuso, Sally Ann Hawes and Kate Reid star.

Jack Hill's last production was again for Roger Corman, the swords-and-sorcery picture *SORCERESS* (82). The road from conception to production is an epic in itself. The original deal was made with Cirio Santiago, who owned a production company in the Philippines and had worked with Roger before (on Hill's *THE BIG BIRD CAGE* among other films). Then Corman



was told that he could get a great deal in Portugal. When it became clear Portugal had no film industry, Corman turned to Italy. At every stage Hill and his wife Elke scouted locations and rewrote for each new locale. Finally Corman worked a deal in Mexico with the Mexican government film company, through Gerald Green.

"The deal is that all Roger has to put up is the stars, the director, the script and the finishing." Hill waited for weeks for something to happen, went back to LA, then returned to Mexico when they heard the deal was clinched, only to wait some more. "Day after day it's always tomorrow and tomorrow and tomorrow. The money isn't there yet and Roger is just freaking, getting furious. Finally they did get a start date and we shot the picture and it was one of those things where, like, in the first place Roger didn't send stars like he promised. He didn't even get me the actors that I wanted. Things went wrong like, for example, in the middle of the day we were shooting and the film vault, the Mexican National film vault which was located on the lot, the studio lot, blew up, the nitrate film in there, just blew up. Nobody knows to this day how many people were in the building or what happened but it was like a fireball. People outside on the street had their clothes blown off. It was like a really heavy number and it damaged the lab and we lost a couple of days footage at the lab. That was just one of the many things.

"Toward the end Dino de Laurentiis had made a deal with (Conacine) to shoot DUNE. He's a big heavyweight. So we were shooting one day on the back lot and we were supposed to go in for the afternoon on the stage so we go into the stage and all the equipment is gone. Dino has requisitioned it. So we lose half a day because Dino had made a better deal, he got all the equipment. So these are the kinds of things that you run into when shooting this kind of movie." Corman had suffered a bad year and had lost a couple of million dollars. "He was just going absolutely nuts. He was cutting pictures that he hadn't sent out yet cut down to 70 minutes to save print costs, because you pay by the foot, and to save time on the dubbing stage and to save lab costs. We had the picture brought in for a nice 100 minutes and he just arbitrarily cut it down to 80 minutes."

Hill had negotiated for a percentage of the profits. Cut to 80 minutes, however, the film was too short for foreign distribution and the deal Gerald Green cut with Hemdale fell through. Between the dropping Mexican peso and graft in government-owned film studio, Hill lost even more money. "My percentage from Mexico was never in the cards... (Conacine) had spent about \$800,000 on the picture, but they put it on the books as double that amount, and for Lopez Portio, this was the end of his term, elections were coming up, and his sister (who ran the government's film company) and all his friends put the rest of the balance, the other \$800,000, in their pocket and took off to Spain.

"Roger had promised me all these special effects but he had this bad year and he was cutting the pictures down and he simply just didn't do the effects. So we had shots where the camera was locked for a matte shot to be matted in on the top of the set and then you go to the theater and you're looking off the top of the set, there's no matte. It was supposed to be a picture that specialized in really wonderful special effects, which he was able to do very cheaply because he owned his own studio. He simply didn't do them. He didn't do the sound effects. There's scenes where we have monks chanting and what you see on the screen are these guys standing there with their mouths going and no sound, no chanting. And instead of doing a

score for it he just chopped in music from old movies. It doesn't fit at all. So that's why I took my name off the picture. The names of the director are the two first names of Roger's two sons."



THE HARRIS TWINS IN *SORCERESS*

Corman dumped *SORCERESS* into a few theaters with minimal exploitation to give it an obligatory theatrical release before putting it on videocassette. Corman had expected the picture to flop but despite the cheap-looking ads and posters it played better than expected. "If he'd done a Boris Vallejo campaign on that one he could have made real money on it in spite of the flaws. So he just kept that campaign and of course I've never gotten a penny out of it." *SORCERESS* stars Lynette and Leigh Harris (also in *I, THE JURY*) as twin sisters hidden from their wizard father, who plans to sacrifice the first-born to the powers of darkness. Hill's name remains on the credits as producer, with the name Brian Stuart listed as director and Jim Wynorski receiving screenplay credit. The released version runs 75 minutes.

In the meantime Hill has written some freelance screenplays which he is currently shopping around Hollywood and he has done some work for hire, writing treatments for producers looking for financing. None of these projects have reached production stages. Hill and his wife practice Siaddha Yoga, a worldwide mediation practice founded by the late Swami Baba Mutkananda. A woman named Guru Mayi Chidvilasandra now runs the main meditation centers in South Fallsburg, NY and outside of Bombay, India. The Hills lived in an Indian ashram (a communal retreat) for awhile. "It has transformed our lives, which it has to almost anyone who has met either Baba Mutkananda or Guru Mayi."

"In the last few years I've been working on a novel. In fact I have a series of novels planned and I'm working on the first now actually, which I hope will be published and become a movie. It was originally a movie idea but I realized as I got into it there were a lot of things that I wanted to say and a lot of things that I wanted to do with it, serious things that I couldn't do in a movie. So that's basically what I'm doing now, although I'm making a pitch to a major studio for another story which they're interested in, because when you're doing a novel, you really want to take the time to do it, you need an infusion of funds every once in a while so I get some writing deals. (The novel) is called *Bondajj* and the subject is how we are bound by our desires and that's all I can tell you. It's a philosophical work with a sense of humor."

HORRORS OF SPIDER ISLAND 59 (German dialogue)
 HORRIBLE DR. HICHOCK 62 (uncut)
 NIGHT EVELYN CAME OUT OF THE GRAVE
 FIVE DOLLS FOR AN AUGUST MOON 70
 WEREWOLF IN A GIRL'S DORMITORY 63
 LAST HOUSE ON DEAD END STREET 77 (uncut)
 CURSE OF THE DOLL PEOPLE 60
 SAMSON AND THE 7 MIRACLES 62
 EROTIC RITES OF FRANKENSTEIN 74
 BREAKFAST AT MANCHESTER MORGUE 74
 HOUSE OF THE BLACK DEATH 65
 PLEASE DON'T TOUCH ME 59
 LITTLE RED RIDING HOOD 58
 NIGHT OF THE BLOOD MONSTER 70
 LEMORA: LADY DRACULA 73
 VAMPIRE PEOPLE (BLOOD DRINKERS) 66
 MOONSHINE MOUNTAIN (H.G. Lewis) 65
 THE FLESH EATERS 62 (uncut)

DANTE'S INFERNO 24
 CUL-DE-SAC (Polanski)
 DERANGED 72 (Ed Gein)
 CANNIBAL HOLOCAUST 79
 BLACK SCORPION 57
 I DRINK YOUR BLOOD 71
 HORROR HOTEL 60
 LAUGH, CLOWN, LAUGH 28
 THE GOLEM 20
 DARK INTRUDER 65
 NEKROMANTIK II
 LOST WORLD 25 (mix)
 EVIL EYE 63
 CASTLE OF BLOOD 44
 BLACK SUNDAY 60
 THE DEERSLAYER 20



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RECENT

COOTIE GARAGES (90) P/D/S/Ed Marcy Hedy Lynn

COOTIE GARAGES is an excellent color co-ordinated comedy fantasy horror film made in New York by a filmmaker from Detroit. It's about wigs that change ordinary people into exotic characters. Parts are inspired by Burke and Hare, H.G. Lewis' GRUESOME TWOSOME and THE GORGON. Other reference points are early John Waters (but better looking) and Devo videos. The effects (animation, decapitation, bugs 'n' blood) are good and the soundtrack is perfect. It's 54 minutes and costs \$25, to Whim Wham Productions, 51 E. 10th St. #8, NYC 10008. WHETHER WILLED is an earlier black and white short by Lynn, about a woman who thinks her doctor boyfriend is "The Butcher". It's real good too. (\$15).

SHAKES THE CLOWN (Col, 92) D/S/star Bobcat Goldwaithe, P Ann Luly, Paul Colichman

Shakes (Goldwaithe) is an alcoholic (and acrobatic) party clown in "Palookaville, U.S.A." Clowns are everywhere (especially drinking in the bar), but everyone is not a clown. Clowns hate mines, tough rodeo clowns beat up other clowns and clowns fight each other for better jobs. Shakes is blamed for the murder of his boss (Paul Dooley) and his friends try to get him to stop drinking. Julie Brown is Binky's (non-clown) waitress girlfriend and Tom Kenny is his sadistic rival Binky. Some reviewers thought this movie was in BAD TASTE. What knuckleheads! And what a great way for Goldwaithe to start (and most likely end) a directing career! With funny bits by Florence Henderson, LaWanda Page (!), Sidney Lassick and Robin Williams. From I.R.S.

DOLLY DEAREST (Vidmark, 91) D/S Maria Lease, P Daniel Cady

Sam Bottoms, Denise Crosby and their kids move to Mexico to re-open a doll factory. Spirits released by an

archaeologists (Rip Torn) posses the dolls. A girl doll comes alive and controls their cute little girl. The girl has a demon voice and the killer dolls have scary faces and can run. The father is really dense and my fave line, spoken by Crosby is: "I'm not losing my daughter to a god damn 900 year old goat head!". It's a lot better than CHILD'S PLAY III and was directed by the wife of producer Cady (an adults only vet). Lee Frost was production manager. Pierre David was an executive producer.

SERVANT OF THE TWILIGHT (Vidmark, 91) P/D/S Jeff Obrow, S Stephen Carpenter, P Venetia Stevenson

Here's a good one. It was based on a Dean R. Koontz book ("Twilight"), as was WATCHERS and WHISPERS. A frazzled young private eye in an asylum (Bruce Greenwood) tells the story to his shrink. Belinda Bauer has a big-eyed six year old son named Joey. "Mother Grace" (Grace Zabriski) shows up and says, "He's got to die!". Grace and her wide spread religious cult think Joey is the anti-Christ and will do anything to destroy him. Greenwood is hired to protect him. Carel (Lurch) Struycken is the cult enforcer. It has good action, a bat attack, bleeding palms and a decapitated dog. The acting (especially by Greenwood and Bauer) is excellent and the ending is a stunner. The producer was in HORROR HOTEL! William Sachs, Wayne Crawford and Andrew Lane were also producers. It debuted on Showtime. Obrow's last was THE KINDRED, also with his partner Stephen Carpenter.

DESIRE AND HELL AT SUNSET MOTEL (Fox, 90) D/S Alien Castle, P Donald P. Borchers

Here's an odd comic noir attempt set in the early 60s, at a three floor pink California motel with pool. Characters insult each other endlessly and plot against each other. It's hard to second guess what exactly is going on because several times, someone wakes and it was "all a dream". Flashbacks explain it all at the end though (amnesia drops!). Sherilyn Fenn is married to a jerk salesman (Whip Hubley) and becomes



ABOVE: DOLLY DEAREST

involved in various ways with David Johanssen and David Hewitt as a hop-talking beatnik. Paul Bartel is the voyeur motel owner and Kenneth Tobey is a cop. There's lots of talk about Commies and the bomb. Pierre David was an executive producer.

SEX AT BRONSON CANYON

DRACULA THE DIRTY OLD MAN (Something Weird, 69) P/D/S William Edwards

"Alucard" (Vince Kelly) is a bearded vampire living in a cave (Bronson canyon). He goes through walls and can become a bat (on a wire) but he needs help so he hypnotises a reporter (Bill Whitton) who becomes "Irving Jeckleman", a werewolf. The same awful mask and three claw paws were used in **THE MUMMY AND THE CURSE OF THE JACKAL**! (PV#3). He kidnaps women and the vampire ties them up in his cave and magically zaps their clothes off. It's a crude movie with some suprising gore, and a necrophilia scene, made worse by dubbed in "funny" Yiddish accents. The reporter's red-headed girlfriend (Ann Hollis) runs all over the cave naked. Men leave pants are on during sex scenes. It was presented by Whit Boyd.

SPACE THING (SW, 68) P/D B. Ron Elliott, S "Cosmo Politan", P David F. Friedman

A guy who ignores his wife and reads science fiction mags in bed, dreams he's a space hero (with a goatee) in the future. He takes invisibility pills and narrates sex scenes ("The male Teranean was kissing and licking..."). After several sex scenes (one with lesbians and whips), the ship lands and he keeps his gold lame pants on during sex in the desert (outside Bronson Canyon). He blows up the ship at the end. The cheapest possible effects are used (toy space ship, bar stools for seats), microphone shadows are visible and the make-up is incredible. The lady captain of the Teraneans looks great. The (fake) credits are on nude body parts. Elliott also directed **ACID EATERS**, **A SMELL OF HONEY**, **A SWALLOW OF BRINE**! and other David Friedman productions, now available from Something Weird.

DAVID CARRADINE

DYING TRUTH (Cornerstone, 84) D John Hough, S Martin Woth, P Roy Skeggs

(A DISTANT SCREAM) A photographer (David Carradine) takes his married lover (Stephanie Beacham) to an old British sea side village hotel. She sees a mysterious old man (also Carradine) lurking around who can predict what will happen. He turns out to be a convicted killer from the future. Carradine even gets to talk to himself. The interesting moody Hammer TV movie has a twist ending. It was recently re-titled.

FUTURE FORCE (AIP, 89) D/S David A. Prior, P Kimberly Case

John Tucker (Carradine) is an L. A. bounty hunter with C.O.P.S. (Civilian Operated Police Systems) in the near future. He communicates with a crippled guy on his car monitor. Corporate villains put a price on his head and send out (the late) Robert Tessier to kill him. After a lot of driving around, the best part is a junkyard shootout, followed by a punchout battle with big bald Tessier. Carradine makes his remote control bionic hand (copied from the movie **THE GLOVE**) fly through the air to punch and choke the unstoppable villain. With William Zipp and Dawn Wildsmith.

Carradine and his wife Gail Jenson were the Associate producers.

FUTURE ZONE (AIP, 89) D/S David A. Prior, P David Winters, Gail Jenson

(Future Force II) Ted Prior is the son of C.O.P. David Carradine who arrives from the future to save his own parents (or something like that). Charles Napier is the corporate police captain villain. Carradine lives with his (real life) wife Gail Jenson in a small suburban house. He wipes out drug dealers ("You have a right to die"), battles a whole gang with two guns and puts on his bionic hand if things get really rough. The car wrecks are good and Carradine seems to be having a good time with the role.

ROCK

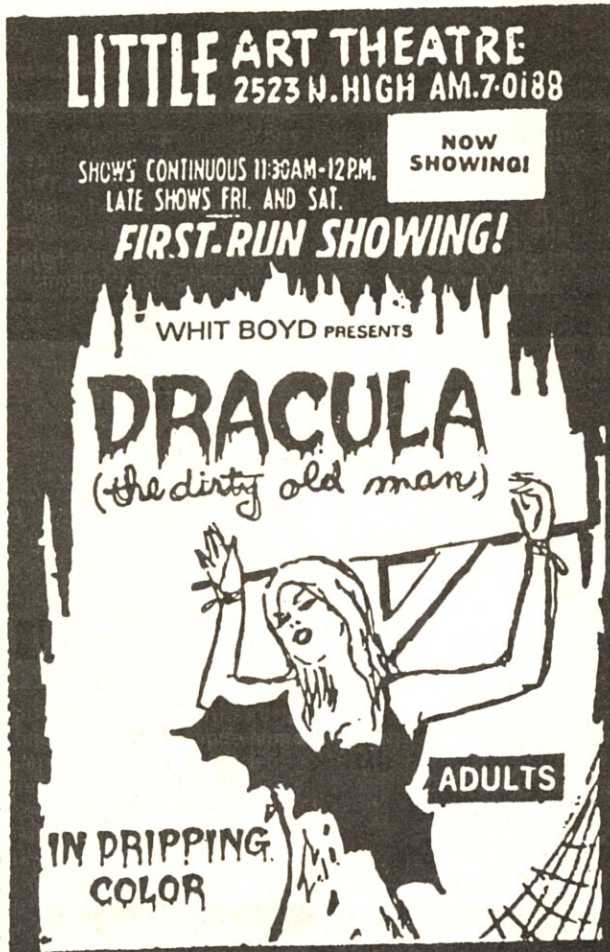
GIMME SHELTER (Abeko, 70) D David and Albert Mayles, Charlotte Zwerin, P Ronald Schneider

This amazing 16 mm rock concert documentary would make a good double bill with **NIGHT OF THE LIVING DEAD**. The part before and after a man (Meredith Hunter) in the crowd (of 300 thousand) is killed by Hells Angels hired to patrol the stage area is devastating. The Rolling

Stones do "Under My Thumb" and "Sympathy For The Devil" and the cameras zoom in on horrified, confused, stoned and sad faces in the audience. Some bikers on stage look like they'd like to kill the band. The film is effectively sped up or slowed down slightly during these scenes. The footage is later replayed and discussed. Sonny Barger (on the radio) says "I am not no peace creep". Somebody says the people going to the Altamont Speedway are "like lemmings going to the sea." The Jefferson Airplane, Ike and Tina Turner and Flying Burrito Brothers (with Gram Parsons) only do one song each. Marty Balin is knocked out by bikers and Jerry Garcia says "Oh Bummer". The Stones are also seen at Madison Sq. Garden shows and do 7 songs total. Another great part is "Love In Vain" with slo-motion visuals. **GIMME SHELTER** was shot by George Lucas (!), Haskel Wexler, Robert Elfstrom and others.

GWAR-PHALLUS IN WONDERLAND (Metal Blade, 92) D Distortion Wells

Gwar (from Antarctica) has gotten more musical, but no less juvenile and outrageous. The first Gwar video was just



live stuff, but this is a planned production with seven new songs, and lots of fantasy segments. Some of them are clever, shocking and funny. Other's aren't. You get lots of monsters, guts, puke, dismemberment and bad taste. A kid kills his mom with a skateboard. Gwar cereal comes with a crack pipe. A court case decides if something is a fish or a penis. A TV evangelist is punished for raping boys. There's even political commentary (!) and Corporal Punishment, a comical USA symbol.

THE GREAT ROCK AND ROLL SWINDLE
(Virgin, 80) D/S Julian Temple, P Jeremy Thomas, Don Boyd

Russ Meyer was set to direct "Who Shot Bambi" (including Marianne Faithful as Sid's mum!). He only worked four days, the group fell apart and Sid Vicious died. Jonathon Kaplan was hired and fired next. The Sex Pistols' manager Malcolm McLaren had this put together anyway. It's "held together" by his series of "lessons" about manipulating and exploiting a band, the press and the public. The essential parts feature Johnny Rotten and are live: "Anarchy" (with Glen Matlock), "God Save" on a boat, an excellent "Pretty Vacant" and the last song at the last show (in S.F.), "No Fun". Another highlight is Vicious doing "My Way" on stage in Paris (it had already been seen in MR. MIKE'S MONDO VIDEO and was later heard in THE GOOD FELLAS). The rest is other people doing Pistols songs, Sid doing Eddie Cochran, cartoon animation, comic bits and way too much McLaren. With train robber Ronnie Briggs in Brazil, Jess Conrad (HORRORS OF THE BLACK MUSEUM), Nancy Spungen and Mary Millington (also both dead). HAVING A WILD WEEKEND (Dave Clark Five) and HEAD (Monkees) did it better! SWINDLE is on laser disc in Japan.

SICK 70s

EVIL COME, EVIL GO (Luna, 72) D/S Walt Davis, P Robert C. Chin

Sister Sarah Jane Butler (Cleo O'Hara with a hillbilly accent) has her own religion on the streets of L.A. She sings hymns, plays an accordion and preaches against "pleasurable sex" and "love generation men" in front of Grauman's Chinese Theatre. Penny (Sandra Harrison) takes her in ("I'm a lesbian, but I'll stop it") and becomes her disciple and servant, luring men to be killed, robbed then buried in the yard. This odd adult movie has some bloody scenes, some (near X) sex scenes (lesbian and straight) and comic sound effects. In the non ending, a folksinging hippie, seen in the background earlier, follows the women. O'Hara is pretty convincing. With porn stars Rick Cassidy and John Holmes (playing pool!). Chin directed some of Holmes' best known features and Holmes was the assistant director of this one!

MY BROTHER HAS BAD DREAMS (VCI, 72) P/D/S Bob Emery
A disturbed Norman Bates clone named Carl lives with his

older virgin sister. He masturbates while spying on her undressing and talks to (and sleeps with) his "mother" (a mannequin). Carl, always in underwear or cut-offs, sweats, cries and groans a lot. His nightmares reveal that their alcoholic father had killed their crippled mother. One day he swims naked with a Nam vet biker who he then brings home

for dinner. After several murders and more disturbing nightmares, Carl rides off on the motorcycle with the mannequin strapped on the back. This unique wonder from Florida used to play on NYC's channel 9 (with the nudity cut). Did I mention the sharks?

SCHOOLGIRLS IN CHAINS (World Premiere, 7-) P/D/S Don Jones

(LET'S PLAY DEAD) Two brothers (the results of incest) live in a secluded house.

One is a retarded voyeur in farmer clothes who kidnaps women in an old Packard and chains them in the root cellar. Sometimes he puts a leash on one of "the pets" and makes them play childish games. Some try to escape, but don't get far. His impotent brother Frankie (Gary Kent) sits and broods. Their mama (seen in character building flashbacks) sits in a chair (PSYCHO style). Ron Garcia was the cinematographer of the dreary feature. Kent acted frequently for Richard Rush, Al Adamson and Ray Dennis Steckler. Don Jones also directed THE LOVE BUTCHER (75) and THE FOREST (81).

SATAN'S BLACK WEDDING (World, 76) D/S Phillip Miller, P Tamara Brown

This is BAD. Everything about it is bad except maybe the enticing video box. Mark (Greg Braddock) comes to Monterey for his sister's funeral. He wants to know why she killed herself. She returns as a vampire (with big teeth) and bites some relatives. Shots of rats are badly edited in. Flashbacks show her working on a book with another woman. A drooling priest talks about Satan and a wedding but we never see either. The ending was either never shot or is missing. A solo piano and/or synthesizer plays constantly. Frank Henenlotter thinks it's really by the director (Nick Phillips) of CRIMINALLY INSANE (74) and CRAZY FAT ETHEL II (87)! I believe it.

MUSCLES

FUTURE KICK (Concorde, 90) D/S Damian Klaus, P Roger Corman

Don "The Dragon" Wilson is a kickboxing cyborg bounty hunter ("All you get from feelings is dead") in the future. Meg Foster is a wealthy housewife on the Moon who goes to L.A. to investigate the death of

her husband. Ed Lottimer is Heinz, a killer who cuts out his victims organs with a triple knife, for selling. Christopher Penn turns out to be a machine. With some suprising decapitations, an exploding head, and strippers hanging on poles in a topless bar (just like in a dozen other recent Corman productions). Parts of the plot copy TOTAL RECALL and it's all a dream (!).



THE SEX PISTOLS IN THE GREAT ROCK AND ROLL SWINDLE!





SHOWDOWN IN LITTLE TOKYO (Warner, 91) P/D Mark L. Lester, S Stephen Glantz, Caliope Brattlestreet, P Martin E. Caan

Dolph Lundgren and Brandon Lee star as cop partners after Yakuza in L.A. Dolph was raised in Japan, speaks Japanese and is very serious. Lee is very American. Tia Carrere (from WAYNE'S WORLD!) is a singer in a gangster nightclub. She has sex with Dolph (but uses a body double). It's a violent action packed movie with some scenes designed to drive an audience wild. Too bad nobody saw it in theatres. Dolph jumps over cars and beats up 5 guys at once. It all ends with a sword fight during a street parade. The main bad guy (Hiroyuki Tagawa) starts having sex with a topless blonde while she smokes ice and he decapitates her. A biker's hand is cut off. Dolph wears tiny shorts a lot and Lee at one point says, "You have the biggest dick I've ever seen on a man" (!?).

DOUBLE IMPACT (RCA, 91) D/S Sheldon Lettich, P/S/star Jean Claude Van Damme, P Ashok Amritraj

Van Damme stars as twins whose parents were shot. The mean smuggler brother with a cigar was raised in Hong Kong and the strong but naive one was raised in Hollywood by a bald Geoffrey Lewis. They hate each other, but team up in Hong Kong for revenge. They fight evil drug dealing gangsters and fight each other over a blonde (Alonna Shaw). With Bolo Yeung as a powerful bodyguard with a scar and Corey Everson. This movie has too many explosions, guns and slow motion scenes and not enough martial arts. It ends with a rap song. It was made for Michael Douglas' production company.

TEXAS

STEELE'S LAW (Academy, 1992) P/D/S Fred Williamson, S Charles Eric Johnson, P Marvin Towns

This is the movie Williamson described in PV #10. It was shot in the "Deep Ellum" area of Dallas (the same time as JFK). Chicago detective John Steel is sent to Dallas to stop Keno, a psycho killer/ assassin with a long grey ponytail (Doran Inghram). Keno uses a sword and likes rough sex. Steel is paired with a pathetic tubby partner, but when things get tough, the police captain (Bo Svenson) helps kick ass. Some of the martial arts fights are pretty good. Typically, Steel's new girlfriend (Phyllis Cicero) is raped (offscreen) and dies, shortly after the lone sex scene. A head arrives in a box. There's talk about "the war" and lines like "I'd nuke the towel

head bastards!". Keno is speared by an American flag (!) at the end. Notice the poster for TABLOID, a movie by Brett McCormick, the assistant to the producer, on the Chicago police headquarters wall!

HIGHWAY TO HELL (Raedon, 89) D. B. A. Jenkins, S Gary Kenamer, P "Max Raven"/Brett McCormick

Nothing is shown in this boring tale of a mass murder/rapist (Benton Jennings) who escapes from prison and goes on a killing spree. He yells and laughs hysterically, kills lots of people and runs over a little girl. He makes a photographer (Blue Thompson from OZONE) drive him around. Richard Harrison (usually in Italian movies) sits behind a desk for most of the movie, talks and relates slow motion flashbacks. S. F. Brownrigg is thanked at the end. It was filmed near Dallas in is not to be confused with the 89 horror movie with Chad Lowe of the same name.

QUEST FOR THE MONKEY GOD (Village Films, 91) P/D/S/star Jeff Stoland, P/S/act Dee-Dee Stirneman, Merle Beertrand

This nearly unwatchable comedy was made in Austin. Maybe if Ray Dennis Steckler had made it in the 60s... A guy writing a novel imagines himself as a Rambo-type hero fighting a comic fake Oriental villain called Lame Duck, complete with a Fu Manchu mustache. In one scene a long haired guy pisses on a car windshield. The best part is the original instrumental music. Write Village Films, 1715 Capitol Of TX Hgwy. S. #105, Austin, TX 78746

BANDS

SEED PEOPLE (Par, 92) D Peter Manoogian, S Jackson Barr, P Anne Kelly

It's CRITTERS meets INVASION OF THE BODY SNATCHERS (they wish!) as a man in a hospital narrates his boring flashback. A plant spews out lots of white goo on a man, and a monster (a half-man in a suit, walking on his hands) emerges. Comet Valley locals are brainwashed and more creatures roll like tumbleweeds. By the director of ARENA and other Charles Band releases.

SPELLCASTER (Col., 92) D Rafal Zielinski, S Dennis Paoli, Charles Bogel, P Roberto Besi

The box for this one says "the ROCKY HORROR of the 90s!". There really should be a law. Some kids win a contest

and get to go on a treasure hunt in a castle outside Rome. It's hosted by an obnoxious, alcoholic singing star. Adam Ant shows up as Diablo and Tracy Lin is in the cast. There's a killer chair, a zombie attack and for humor, a guy called "Fatso" turns into a pig and there's an anti-Cleveland joke. From a story by Ed Naha and with more mediocre John Buechler FX. Made in Italy by the director of SCREWBALLS and VALET GIRLS

TRANSFORMATIONS (Starmaker, 88) D Jay Kamen, S Mitch Brown, P Bob Wynn

Rex Smith (who had one hit single back in '79), stars as Wolf, an astronaut, in this terrible man-in-a-monster suit on a spaceship movie. The surprise is that the prison mining colony setting predated ALIENS 3 by several years! That, and some gore, nudity and (near X) sex might make it worth seeing. Lisa Langlois is the nurse who loves Rex, even though sex makes him mutate. With Patrick MacNee as a priest, Christopher Neame and Cec Verrell. Made (in Italy) by Band's Empire company and just recently released.

CATCHING UP WITH THE 80s

BLOOD HARVEST (UAV, 86) D Bill Rebane, S Ben Benson, Emil Joseph, P Luseszek Burzynski

Here it is-the gory horror movie with Tiny Tim! He's the weird "Marvelous Mervo", always lurking around. He wears clown make-up and talks and sings to himself. He prays, sings and cries at a church. Jill (Itonia Salocheck) returns to her family's small town farm but nobody is there. Mervo is the "crazy" brother of her jealous childhood boyfriend. Characters are hung upside down and their throats are cut, so the blood can collect in a bucket. Jill is knocked out, tied up in bed and photographed. Rebane is the man who made MONSTER A GO GO, THE GIANT SPIDER INVASION and many more, all in Wisconsin. This is his only movie with lots of blood and nudity. Because of that fact (and Tiny Tim), it's his best by default.

THE BRAINSUCKER (Raedon, 88) D/S/act Herb Robbins, P Dawn Middeman

If you wondered what happened to the guy who made and starred in THE WORM EATERS (77), I'm afraid he made this too. Jonathon Middleman stars as Max, a vagrant outcast who goes to a mad doctor and becomes a killer. He rants to the camera constantly as he goes around killing his enemies by putting a giant corkscrew in the back of their heads (an awful effect). He poses as "Dr. Suck", a shrink. A French cop and a Chicago cop (Robbins) search for the killer. The whole embarrassing mess looks and sounds like an irritating amateur TV comedy skit. It was made in Sante Fe, New Mexico.

CAPTAIN AMERICA (Col., 89) D Albert Pyun, S James Tolkin, Menahem Golan, Tom Karnowski

6'4" Matt Salinger (the son of J.D. Salinger) stars as

somebody's idea of a hero. He fakes being sick several times and doesn't even wear his costume in most of the movie. It stars out during WWII with a battle with the Red Skull (an Italian orphan who had been transformed by Nazis). The Captain is frozen in Alaska and the Skull (Scott Paulin) goes on to do horrible things in the world with his evil daughter. Did you know that Martin Luther King, JFK and John Lennon were killed by the Skull (!?!). Two kids from Ohio who saw the Captain once, grow up to be the US president (Ronny Cox) and a newspaper editor (Ned Beatty). Beatty helps him thaw out and Cox is kidnapped. With Darren McGavin as an evil U.S. general, Melinda Dillon, Michael Nouri and Billy Mumy. The PG-13 21st Century feature was filmed in Yugoslavia.

DEATH COLLECTOR (Raedon, 88) P/D Tom Gniazowski, S John McLaughlin, P Jean Bodon, Paul Falcone, Leopard Wurm

(Tin Star Void) This was made in New Haven by an NYU grad. In the future, a directionless grinning muscular singer (Daniel Chapman) in a cowboy hat goes to prison after his sheriff brother is murdered. After being released, he battles bad guys in a high security building. Characters drive 1950s cars in this pretty dry attempt at mixing science fiction and westerns. With Philip Nutman as the villains right hand man, Ruth Collins and Debi Thibault. The star was in EXQUISITE CORPSES and some Chuck Vincent movies. Apparently he died from AIDS.

MARLEY'S REVENGE: THE MONSTER MOVIE (Electro, 89) P/D/S/ed Jet Elle, S/act Donnie Broom

Two guys with CB radios go on an adventure. The white guy is a nerd, who idolizes a fictional hero. The black guy has relatives who were involved with voodoo. They're kidnapped by killer redneck drug smugglers and taken to the woods on an island. After the

voodoo aunt is shot, "Marley" makes cannibal zombies crawl out of the ground and attack. It was filmed in Charlotte, North Carolina. Some local DJs show up at the end and joke about how bad the horror movie was, then eat themselves.

SOULTANGLER (87) D/S/ cine. Pat Bishow, S Lance Laurie, John Bishow, P Paula Vlodkowsky

A long haired mad doctor (Pierre Devaux) at "Whitewood Institute" narrates, then a lady reporter (Jane Kinser) narrates, then somebody else narrates. Yes! it's a very confusing movie, but it does have ambitious and effective FX. There's a living brain with eyes, a convincing bloody decapitation, a talking dummy, hallucinations and running zombies. A hooded killer with a hammer kidnaps women for bloody experiments. The title song is by Hypnolovewheel and the film clip is from WITCHCRAFT THROUGH THE AGES. This was made in Commack, New York. Write to Amusement Films PO Box 915, East Northport, NY 11731 for info.



THE SOULTANGLER

VIDEO STAR (!) REVIEWS

GINGER LYNN

MIND, BODY AND SOUL (AIP, 92) P/D/S Rick Sloan

After being in countless porno tapes, Ginger Lynn (Allen), a short blonde with very blue eyes, has been acting in R rated movies since 88 and she was even in *YOUNG GUNS II*. She stars in this serious (but bad) horror movie as a girl who is jailed for innocently attending a satanic sacrifice with her boyfriend. The masked coven leader has a distorted voice, but it's obviously co-star Wings Hauser, who plays an attorney. Ginger is raped before being released from jail and goes on a TV talk show to expose the Satanists. She debates a "priestess". There's some nudity, car chases and a (surprise!) ending. With Tami Bakke as a friend from jail and Jay Richardson as a cop.

VICE ACADEMY PART 3 (Prism, 91) P/D/S Rick Sloan

Ginger Lynn (in all entries in this lame comedy series) stars as Holly, an undercover cop in prison. Julia Parton becomes a green haired mutant holdup woman after a toxic accident. She commits crimes with her punk boyfriend and her ex con girlfriends. Elizabeth Kaitan has a topless scene and Jay Richardson plays a cop again.

MICHAEL NOURI

THE PSYCHIC

(Vidmark, 91) D George Mihalka, S Miguel Tejada-Flores, Paul Korval, P Tom Berry

Zach Galligan is a college student who has psychic premonitions of murders. The cops arrest him instead of the real killer, a psychotic police psychiatric (Michael Nouri). Catherine Mary Stewart is involved with both men and doesn't know what to think. This better than average serial killer movie has good flash forwards scenes and a few effective jolts. It all takes place around Christmas time ends at a lodge in the snow. Mihalka also directed the interesting *ETERNAL EVIL*. It was filmed in Canada and debuted on USA cable.

PROJECT ALIEN (Vidmark, 89) D Frank Shields, S Anthony Able

Here's a UK/Australia/Yugoslavia co-production (originally called *FATAL SKY*) that's set in Norway. It's about a U.F.O. cover up. Or is the military behind the animal mutilations and the deadly virus? It has American stars Michael Nouri, Darlaine Fluegel, Tim Caulfield and Charles Durning and it's BORING. Shields also made *SAVAGE ATTRACTION* (83)

MARC SINGER

ULTIMATE DESIRES (Prism, 1991) P/D Lloyd A. Simandl, S Ted Hubert, P John A. Curtis

Tracy Scoggins stars as a lawyer who goes undercover as a call girl after a prostitute she was representing is killed. Brion James is Wolf, a hit man with a blonde pony tail and a German accent. He's bad, but he helps a 13 year old girl about to be sold by a coked-up nightclub owner. The "erotic thriller" takes place during "the new Cold War" and involves a secret brotherhood plotting to assassinate the president. Tracy has sex scenes with Marc Singer, who is not what he

seems and helps explain the plot when he says, "It's a bit of a long story that you don't really need to hear".

DEAD SPACE (RCA, 90) D Fred Gallo, S Catherine Cyran, P Mike Elliot

Roger Corman and his Concorde company have recently been reduced to remaking Corman productions that weren't that great to begin with. This is a cheap, boring mild remake of *FORBIDDEN WORLD* (82), itself an *ALIEN* copy, with more music and FX taken from *BATTLE BEYOND THE STARS* (80). Marc Singer is the hero with an awful wise-cracking robot sidekick. A mutant creature enters a woman's nose. It grows and goes into the vents of the foggy spaceship. The full grown creature is really BAD. Laura Tate co-stars.

THE BERLIN CONSPIRACY (RCA, 1991) D Terence H. Winkless, S Jackson Barr, P Kevin Reidy

(*THE DAY THE WALL CAME DOWN*). Roger Corman, the first person to make a movie exploiting the 1958 Soviet Sputnik (*WAR OF THE SATELITES*) was one of the first with a camera crew in Berlin when the wall came down. The trouble is, by the time he got this one onto video shelves it was old news and who cares about another movie with Marc Singer?! It's about former rival agents named Klaus (Stephen Davies) and C.I.A. man Harry (Singer) after some cannisters of deadly bacteria in the hands of terrorists. They also both want Mary Crosby. There's one sex scene featuring extras, a comic fight and the sound is bad. I was wondering about the realities of shooting in Germany just after reunification. Except for some Wall footage, this was made in Sofia, Bulgaria (!) and L. A. From Concorde and the director of *THE NEST* and *BLOODFIST*.

ERIC ESTRADA

ALIEN SEED (AIP, 89) D/S Bob James, S Douglas K. Grimm, P Mark Paglia

A science fiction movie with a bad script, terrible action scenes, cheap special effects, too many chase scenes, and irritating slow motion dreams might not sound very enticing, but Eric Estrada (!) is in it. The former C.H.I.P.S. star, who also was an associate producer, has been in at least 20 direct to video projects in the last 5 years, so if you like this one, knock yourself out. The plot is about a close encounter and a government coverup. Heidi Payne stars and there are topless bar scenes. Filmed in Colorado.

SPIRITS (Vidmark, 90) D Fred Olen Ray, S Jeff Falls, R. V. King, P Lee Lankford

A team of investigators (led by Robert Quarry) go to a house once owned by a French occultist. A psychic (Brinke Stevens) hear's distorted groans, and cartoonish-sounding voices of kids having sex. Eventually she becomes possessed, her eyes go white and she pounds a nail into her hand. Meanwhile in a church, a priest (Erik Estrada) talks to an understanding nun (Carol Lynley) and worries about his lack of faith. Michelle Bauer (with a demon voice) seduces him in a dream and a guy in the house has succubus sex. A ghoulish says "Fuck you father" but Estrada saves the day. Here are



MICHAEL NOURI IN *PSYCHIC*

some other signs of a haunted house: a plywood door breaks, a hole in the basement changes dimensions and a microphone shadow "mysteriously" appears.

DO OR DIE (RCA/Col. 90) D/S Andy Sidaris, P Arlene Sidaris

Pat Morita is the (bald) villain crime lord trying to take over the world (he even has a sex scene with Carolyn Liu). In the **MOST DANGEROUS GAME** plot he hires teams of assassins to chase former centerfolds Dona Spier (in her 5th Sidaris movie) and Roberta Vasquez. The chase continues in helicopters, dune buggies, boats and on bikes from Hawaii, through Texas, Vegas and the Bayou and ends with ninja fights in the woods. Erik Estrada is the hero. With fake comic Cajuns, lots of changing clothes scenes, hot tub scenes, sex in the water and some huge tits. Bruce Penhal co-stars with Cynthia Brimhall, Ava Cadall and Stephanie Schick.

ANDREW STEVENS SEQUELS

NIGHT EYES II (Prism, 91) D Rodney McDonald, Simon Louis Ward, P Ashok Armitraj

Andrew Stevens returns as a security guard who gets involved with another set up, another married woman (Shannon Tweed) and more videotaped sex. Her husband is a wealthy South American diplomat. The most explicit sex scene features Stevens black partner, who later (surprise!) is killed. Stevens also wrote the story and was the supervising producer. It's available R or unrated but is pretty boring either way.

THE TERROR WITHIN II (Vestron, 91) D/S/star Andrew Stevens, S Lee Lankford, P Mike Elliot

Stevens roams the post-plague desert with his dog. He runs into a group of cave people (living in Bronson Canyon!) led by an evil black woman. Stevens cuts off his ZZ Top beard, his dog is killed and his new girlfriend (Clare Hoak) is raped doggie-style by a mutant. A whistle (!) makes the monster stop and she decapitates it. Another man in a monster suit attacks the underground lab sanctuary. Andrew and his real life mom Stella Stevens deliver a killer mutant baby. R. Lee Ermy yells. The best part is a slimy red (man in a suit) monster with a big lump on it's head. Roger Corman was the executive producer.

MORE RECENT

GUILTY AS CHARGED (COL., 91) D Sam Irvin, S Charles Gale

In a black comedy drama Rod Steiger is a religious fanatic whose family has been killed. He kidnaps criminals who managed to escape the death penalty, takes them to his Chicago meat packing warehouse and with "the will of God", kills them with his own winged art deco electric chair. It's an awkward concept and flirts with politics, but Steiger must have liked the role, because he really acts (unlike in some of

his recent features). Some of the condemned prisoners cry before going to the chair. Steiger's assistant and organist is Isaac Hayes and Lauren Hutton is the wife of a corrupt congressman (also a killer). With Heather Graham as a parole officer, Zelda Rubenstein and Mitch Pileggi (from **SHOCKER**). Irwin edited an impressive horror movie fanzine called *Bizarre* in the 70s. From I.R.S.

LOWER LEVEL (Rep.) D Kristine Peterson, S Joel Soisson, P W. K. Border, Michael Leahy

A lady architect (Elizabeth Gracen) in a computer controlled high rise (that she designed) is trapped by a psychotic lovesick voyeur security guard (David Bradley) at night. It's pretty suspenseful and has one good erotic scene in a parking garage. She and her boyfriend (Jeff Yagher) strip and have sex in a car (while the guard watches on closed circuit TV) then the water sprinklers go off. One good continuity error has the killer change clothes and back again. Peterson also made **BODY CHEMISTRY** and **DEADLY DREAMS**

ILLICIT BEHAVIOR

(Prism, 92) D Worth Keeter, S Michael Potts, P Ashok Amritras, Steve Beswick

Yes, it's another "erotic thriller", complete with a double (and triple cross) greed plot. Robert Davi is a divorced internal affairs officer investigating a shooting at Griffith Park Observatory. Joan Severance is married to cop Jack Scalia and says she's afraid of her brother (her childhood lover). Severance has sex scenes in a kitchen and a car. With James Russo, Jenilee Harrison and Kent McCord. Available in R or unrated

versions. Keeter was a regular director for Earl Owensby and also made L. A. **BOUNTY** with Sybil Danning

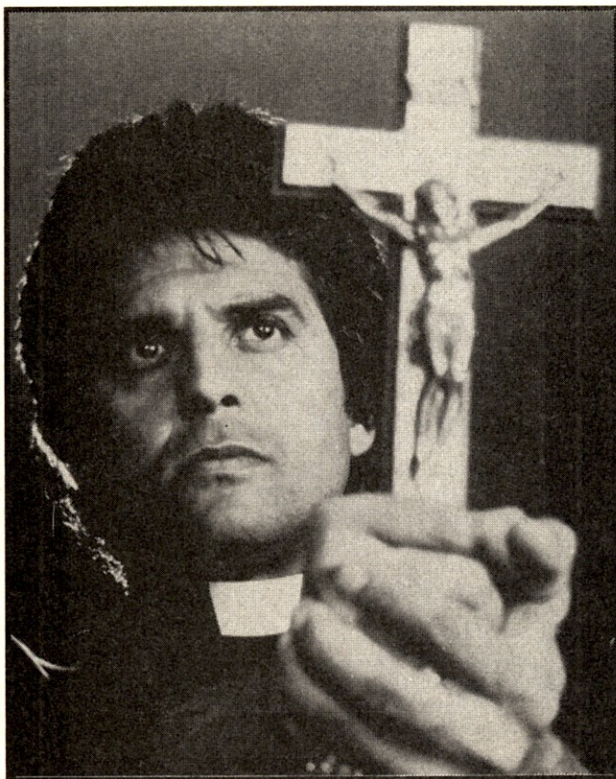
GORGASM (Main Force, 91) P/D/S Hugh Gallagher

Gabriella (a great looking biker magazine centerfold) stars as a woman who kills men who answer her personal ads. A detective (Rik Bullock) investigates by visiting a porno store (that charges a browsing fee) and a sleazy publisher. He has a slow-motion nightmare and watches a spanking tape. She strips for her victims before stabbing or decapitating them and whips a dummy. He loses his mind at the end. Gallagher edits *Draculina* magazine.

MORE SEQUELS NOBODY WANTED

HIGHLANDER II: THE QUICKENING (Col./Tri Star, 91) D Russell Mulcahy, S Peter Bellwood, P Peter S. Davis, William Panzer

This movie has amazing huge (**BLADE RUNNER**-inspired) sets and looks like it must have cost more than **TERMINATOR II**. It was filmed in Argentina and was a big hit in Europe, but even if you were a fan of the original, it doesn't make any sense. (Brian Clemens co-wrote the story). It starts with absurd times shifts and something about the rules of the planet Zeist where a mammoth **DUNE**-inspired



ERIK ESTRADA IN SPIRITS

battle takes place. The plot is something about Earth's Ozone layer problem. Chrisophe(r) Lambert and Sean Connery both return, and Lambert spends too much time as a very unconvincing old man. Virginia Madsen is an "environmental terrorist" and Michael Ironside is an enthusiastic assassin who takes over a speeding subway full of people in the most impressive action/disaster scene. The heroes have to decapitate the villains and all of them have long hair. Some scenes are awesome, but over all it's a mess. Even the music by Stewart Copeland (*RUMBLE FISH*) is mediocre. The tape is letterboxed.

976 EVIL 2 - THE ASTRAL FACTOR (Vestron, 92)

D Jim Wynorski, S Eric Anjou, P Paul Herzberg

This sequel has a good mock spaghetti western theme and an inspired out of left field *NIGHT OF THE LIVING DEAD* crossed with *IT'S A WONDERFUL LIFE* (!) scene. Otherwise, it's awful. Brigitte Nielsen, featured on the box, is in one scene. Patrick O'Bryan (from the original, which was pretty bad itself) arrives in a small college town on his motorcycle. The dean turns out to be a rotting killer ghost. With blonde Debbie James, Rene Assa, Karen Mayo Chandler, Monique Gabrille and Buck Flower

GHOULIES III: GHOULIES GO TO COLLEGE (Vestron, 90) D John Carl Buechler, S Brent Olson, P Ian Patterson

Lots of topless or naked girls and a little light bondage are the only memorable special effects in this lame fraternity horror comedy. Those puppets come out of a toilet again, there's a *PSYCHO* shower scene, and Kevin McCarthy really hams it up as a professor who tries to control the creatures. In jokes include a copy of the *Re/Search "Pranks"* book. With Hope Marie Carlton, Griffin O'Neal and Marcia Wallace (from the *BOB NEWHART* show). The music is by Michael Lloyd.

STEPPFATHER III (HBO, 91) D/S Guy Magar, S Marc Ray

In a black and white opening, the psycho stepfather goes to a sleazy surgeon for (gory) plastic surgery. He (Robert Wightman) emerges not only with a new face, but younger and with more hair (!) He goes to a California town where he becomes a gardener and plans to marry Priscilla Barnes. When he decides things aren't perfect enough, he starts an affair with another single mom (Season Hubley). The hero is Barnes' computer whiz kid in a wheelchair (David Tom). The main character is no longer calculating and is reduced to making Freddie Kruger-style remarks when he kills. The sequel (from ITC) isn't bad for TV horror (it debuted on HBO) but is full of plot holes. By the director of *RETRIBUTION*.

AMITYVILLE 92 - IT'S ABOUT TIME (Rep., 92) D Tony Randel, P/S Chrisopher DeFaria, S Antonio Toro

A haunted clock turns a sunny suburban house into a place where weird things happen. The architect dad suffers from a bite from a rabid (phantom) dog). The nice daughter becomes a sex tease and helps her boyfriend sink into a pool of goo. The confused teen son is accused of painting swastikas on a neighbors home. Only Nita Talbot understands what's going on and she's impaled by a giant penguin (!). Dick Miller has a bit part and there's one good (but out of place) sex scene. It's the 6th "Amityville" movie and there's no reason to watch it.

ANTHOLOGIES

WEBB WILDER'S CORN FLICKS (Praxis, 92) P/D/S Stephen Mims, P R. S. Field

Wilder (PV #12, Records) is Nashville singer who stars in two short films on this tape. The best (and longest one at 49 mins.) is "Horror Hayride" (91). He's a laid back detective who goes to Nashville to investigate the making of a driven-film for the governor. He has a recurring dream with flying saucers and aliens and after being slipped a drugged

drink, does a killer version of "I Had Too Much To Dream last Night" (the only part in color). The songs, instrumentals and cinematography are all excellent, and the dialogue and situations are funny. (It was filmed in Austin). In the earlier and cruder "Private Eye" ('84), he's a J.C. Penny's security guard. "Aunt Halle" is a very clever non-Wilder short, also by Mims. The last two were filmed in Mississippi.

'ROAD LAWYERS' AND OTHER BRIEFS (AIP, 90) P/D/S Robert Rhine, D/S/act Tim Doyle, P/D/S David Lipma

Three comic student shorts are on this one. "Road Lawyers" (87), features some stop motion animation and is about lawyers suing each other. "Escape From Heaven" (89), from U.S.C., has a nun going to purgatory for a venial sin and "Hairline" (82) has bald men in a freak show. Also with *RADAR MEN FROM THE MOON* (52) edited down and with new comic dialog. A prologue was added in 90.

TALES OF THE UNKNOWN (AIP, 90) D John Kim, Greg Beeman, Todd Marks, Roger Nygard

Three USC shorts are followed by a strange out of place one from Minnesota. They were made from 83 to 89. The first is about a corporate cheat who meets death in an elevator and has to kill a female co-worker. The second is the best. It's about a huge nightmare garage in the desert, where customers are trapped for eternity. The everyman hero tries to escape and is attacked by German mechanics. The third, nearly silent short is about a guy, whose every move is being watched on TV screens (Paul Bartel did it better). The last short is called "Warped" and it is. A crazy old farm lady (who had been raped as a young girl) chases her female cousin with a pitchfork and ties her up in bed. A sheriff, so big he can barely fit through the door, shows up and is killed. He takes a long time to die, even after a big chunk of him has been hacked out.

UNDERGROUND, SHORTS...

FRANKENWEENIE (Buena Vista, 84) is Tim Burton's 27 min. black and white short, made while he was with Disney. They decided it was too scary for kids to show as a short subject in theatres (as planned), but now that Burton is famous, it's on tape. It was worth the wait. It's a great looking, cute and clever comedy, mixing the *Frankenstein* story with the visual style of *BRIDE OF FRANKENSTEIN* (and the original *INVADERS FROM MARS*). Barrett Oliver (*THE NEVERENDING STORY*) is Victor, a kid who brings his dog Sparky back to life. Paul Bartel is a science teacher and Shelly Duval and Daniel Stern are the parents

RED (Film Threat, 91) The Red audio tapes have been sold on LP, cassette and even CD (!), have been visualized by Drew Friedman and have been copied on *THE SIMPSONS* (without the swearing and necrophilia references). In the 70s, the owner of a New Jersey bar answers the phone and reacts angrily to the many comic crank calls. The anonymous, unseen caller repeatedly tricks him into calling out for "Al Koholic", "Pepe Roni", "Mike Hunt" and others, leading to incredible raspy-voiced tirades from Red, then in his 80s. If you've never heard the audio tapes, you'll be amazed by the creative swearing and insults. Christian Gore shot black and white stills of big bald Lawrence Tierney (see PV #8 for his incredible story) as Red and used highlights from the original tape for this (35 min.) short. To fill out the video, a (live action) section shows what might have happened to Red after he retired in Florida, and there's some unnecessary violence outside the bar. A complete (30 min.) audio cassette version is available (for \$9.95 ppd) from: Tube Bar, PO Box 591, Fort Washington, PA 19034.

GREETINGS FROM THE INDUSTRIAL WASTELAND is a comp of 11 shorts. Recent ones (in 8mm and Pixievision) were made in Akron and Cleveland by Jim Clinefelter. Music

is by Pere Ubu, Velvet Underground and Charlotte Pressler. Old shorts include a 50's Dow Chemical industrial (about transparent meat trays), a look at Coney Island in the 30s (featuring the Freak Show), "Dormitory Secrets" and some good stripper shorts. Write Clinefelter at 1320 W. 116th #9, Cleveland, Ohio 43214. **SMALL GAUGE SHOTGUN** is 4 shorts each by Motorbooty editor Danny Plotnik from Detroit (including his "Dumb-Ass From Dundass") and Jim Sikora, based in Chicago. Sikora's (mostly in black and white) include one based on Bukowski and a modern nuke nightmare using some **ROBOT MONSTER** and Lisa DeLeuw footage. \$20 to Peeling Eyeball, P.O. Box 460472, S.F., CA 94146. Nick Zedd sent some more of his films. **WAR IS MENSTRUAL ENVY** is a recent tape with lots of funny Bert I. Gordon style FX,

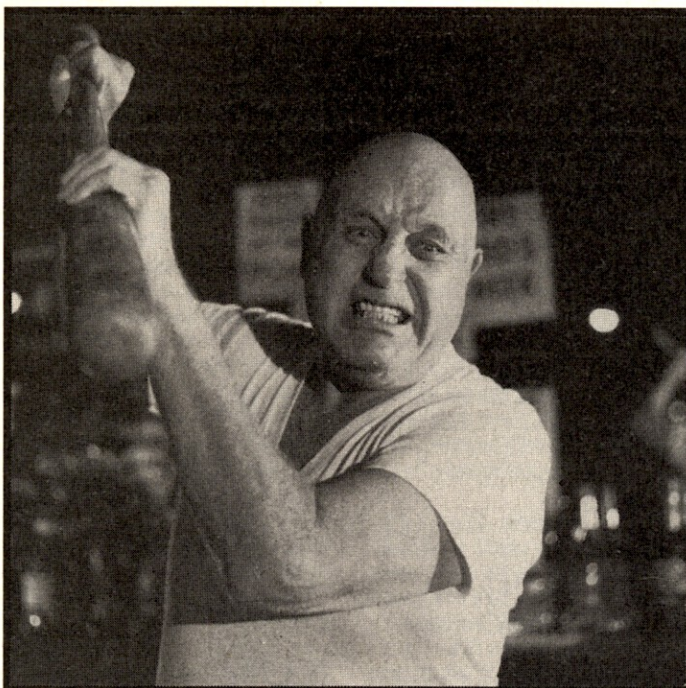
found (and solarized) footage, a lady midget, a fake octopus and Annie Sprinkle making out with a very handicapped guy.

POLICE STATE (87) is a 12 min. black and white short with Zedd being harassed and arrested by a dumb cop. The cop and his superior officer beat him at the station. Penetration Films, P.O. Box 1589, NYC 10009. **KING KONG** is a 1990 Residents-like short (using modern dance) by Robert Howar. Two guys in underwear struggle because their hair is tied together and twitchy, spinning people hang from the ceiling. The songs are all by Daniel Johnson. It was made at Cal Arts. **TASTE THE LEATHER** is a 24 minute S+M short by and starring Jordan Kratz. A woman in a G.H. Allen leather jacker saves her female friend from being whipped and spanked. The music (by Laurel, who co-stars) is very Velvet Underground influenced. Kratz sells his other films too. PO Box 7971, Portland Maine 04112.

SHINTUE VANGUARD is 35 mins. of shorts by Todd Russell (made in 85). Some are stop-motion animation and others are action cartoons with limited (but effective) animated drawings. \$15 to 1414 McPherson Ave., Council Bluffs, Iowa 51503. **MONDO TEXAS** is a black and white narrated doc., featuring a dancing chicken, the Creationist Museum, former stripper Bubbles Cash, Bonnie Parker's gravesite and more, backed by country swing music. I saw a short version of what Jim Conrad plans to turn into a feature. 717 E. Tiberview, Arlington, TX, 76014. **CINEFEAR SAMPLER Vol. II** is four horror shorts, two each by Keith Crocker and Joseph F. Parda. Graverobbers, a female vampire, reincarnation and the devil himself are topics. They were made on Long Island (I think), but I can't find the address. Maybe next issue. **RAYMOND VIDEOS** is a compilation of 8 music video parodies. Raymons and The Circle also have comedy audio tapes. This stuff is like watching a bad night of Hoolihan And Big Chuck (apologies to non-Clevelanders who don't get the reference) 130 Raymond Circle, Agawam, MA 01001. **THRILL KILL VIDEO CLUB**, a 50 min. film by Robert Prichard, is a comedy about four bored people who hold auditions for their snuff movie. The executive producer was actor Matt Mitler. Surf Reality. PO Box 20708, Tompkins Sq. NYC 10009. **HOT BUTTERED KUNG FU** is 3 comedy shorts by Victor De Anda Jr. and Eward Holland. 604 Jones, Euless, TX 76040. **AFTERBIRTH OF A NATION** is a 45

minutes comedy by Randy Strother P.O.Box 560812 The Colony, TX 75056. Ron Schildknecht sent a tape with 3 trailers for his comedy **BUZZARD OVER MALIBU**.

Some fine music video comps we received were: **SUB POP VIDEO NETWORK PROGRAM I** (pre-fame Nirvana, Mudhoney, Thee Headcoats...), **IN LOVE WITH THESE TIMES** (The Verlaines, Tall Dwarfs, Gordons...), **DOPE-GUNS & FUCKING UP YOUR VIDEO DECK Vol. I** (Helmet, Lubricated Goat, In The Raw...), **12 O'CLOCK HIGH Vol. II** (PV faves Babes In Toyland, Bongwater, Bad Brains...). Some of the best vids were directed by Steve Brown. All have approx. 13 vids and are from Atavistic, PO Box 578266, Chicago, Ill. 60657. **VIDEO SHEET METAL** (Warner)



LAWRENCE TIERNEY AS RED

features musical and interview segments with 11 bands (Sonic Youth, Soul Asylum and their gory horror video, Black Crows...) and Mark Pauline and a Survival Research Laboratories live show in S.F. We also received **BETTY PAGE IS BACK** (tinted footage edited to a song by Gtertchen Hofner) and video by Quivering Chucks, both from England Picture Start Inc. of Chicago has an Independent Short Film video series. Each 60 min. tapes features approx. 11 shorts. **THE BEST OF THE FESTS** is live and some animated shorts. My favorite is "Post No Bills", a documentary look at artist Robert Conal, who makes those great melting face political posters. Tony Vegas' Animated **ACID-BURN FLASHBACK** **TABU** is all animation and

SINCE STONEWALL is all gay themed (or directed) films. Several deal with AIDS, one is a cartoon from the 70s and there's an excellent Gus Van Zant (**DRUGSTORE COWBOY**) short (based on William Burroughs) called, "Disciplin Of De".

THE BEST OF KORLA PANDIT (Videasonic Arts, \$14.95) is one hour of the blissful, turbaned Korla on his black and white California cult 50s TV program performing 17 hypnotic tunes at the organ, sometimes with Hindu dance numbers. From Mike Copner, 11225 Magnolia Blvd. #200, N. Hollywood, CA 91601. Jeff Valencia, who made **AT THE SLEAZIES** (PV #8) has a whole line of tapes, all for \$29.95. **VINTAGE ANIMATION** (7 30s cartoons), **DIRTY DANCIN** (film clips, hosted by Fayard Nicholas of the Nicholas Brothers), **ROARING TWENTIES** (rare 20s sound shorts mixed with some vintage porn) and **SLEAZE, A HISTORY OF PORNOGRAPHY**. Valencia is also a "Psychic Researcher" and makes short films (like **SQUISH**) Write: PO Box 946, Bellflower, CA 90707.

Ron Ford sent a tape of **THE GREAT SATAN SHOW**, a controversial public access program from Tuscon, Arizona, hosted by Lou Perfidio as the Devil. It was pulled from the air late last year for "possibly violating obscenity laws" and the host was threatened with a jail term! The show was outrageous, crude and challenging and meant to rile up the locals, but you can see more sex or violence on cable TV movies. If you want to see the tape write to Ford, PO Box 923171, Sylmar, CA 91392 for order info.

Twistin IN THE Jungle!



A Survey Of Trash Compilation Albums or How Mr. Rhythm Saved The Long Player

By RICHARD HENDERSON

In a poorly-lit corner of your favorite record store, placed at a safe distance from the Amy Grant CD's, you might find them. Well, if your local store is sentimental enough to bother with vinyl at all you might find some. If you're really lucky, and what Sam The Sham once referred to as your Ju Ju Hand is a-workin', somewhere past the disco singles and the used albums, you'll find a few specimens of a new strain (as in viral) of record in the bin marked VARIOUS SLEAZE / TRASH / R&B / PARTY COMPS. That's right, new records, real-deal 12" recently pressed albums. Most of them come shrink-wrapped, though for a different reason than the records you used to buy. The older plastic wrappers kept shoplifters from reaching into the cardboard and stealing the disc; the new sleeves are sealed so's to prevent their demented contents from escaping and terrorizing the weedy aluminum music that fills the rest of the store.

Let's stroll over and peruse a typical title. Staring - or rather, glaring - back at us from the aforementioned ...PARTY bin is a little thing called LOOKEY DOOKEY. The record's cover art seems to exude a prurient miasma which envelopes the unwary shopper immediately. Against the murkiest of backgrounds, the title is spelled out in a graphic designer's amphetamine nightmare of day-glo type, with the letters wrapping themselves around a '50's photo of a black drummer. Frozen in mid-air while vaulting from the bandstand, his tie transformed into an attacking cobra, his sharkskin suit on the verge of spontaneous combustion, this guy is winging like a wild goose. The back cover's grainy snapshot, of comparable vintage, depicts the beach party across the tracks that Frankie's and Annette's folks would NEVER have let them attend. A cursory scan of the credits reveals the names of twenty artists not featured on the AMERICAN GRAFITTI soundtrack. But one of these names ignites a lingering, almost erotic curiosity within you: André Williams. You eyes begin to glaze over; you are beckoned - no, compelled - to buy this goofy looking album. Suddenly you find yourself channeling for Boogaloo & His Gallant Crew (from STOMPIN' Vol. 6, a purchase you're now destined to make), as you sing "wrap it up while you got it in your hand" to the cashier, who sells you the record anyway. Back home, you make a valiant effort not to spill any when the Nightriders commence to mauling your expensive stereo components with "Looking For My Baby".

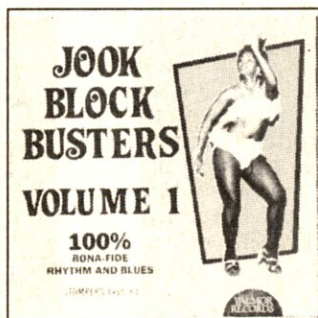


What may be found on a record like LOOKEY DOOKEY and other equally garish items (FOUR MORE HAIRY POLICEMEN, BENT, BATTY AND 'BNOXIOUS, SHAKIN' FIT) lurking in the same bin? Strangled guitars, dented saxophones, homicidal drums, and deranged vocals dripping with a parking lot's worth of slapback echo, all moving in fourth gear toward the nearest carload of nuns. Unmannerly R&B and primordial rock'n'roll dating from the fifties and early sixties, none of it to be found in the Billboard Book Of Top 40 Hits. You may have heard about the Chitlin Circuit, but did you know where it was, or exactly what kind of music was played by the groups working it? Twenty years and one listen to LOOKEY DOOKEY later, you begin to get a pretty good idea. Here is the seamy music celebrated with eloquence by Nick Tosches in his essential book, *Unsung Heroes Of Rock'n'Roll*. It is the music heard by drunken creeps punching one another out in the roadhouse of our darkest imaginings. Music played by pimp-gods (and those desiring that status) who prized Cuban heels and Cadillacs as Life's Great Rewards. Music expressly designed for, in the words of Cleveland's Mad Daddy Meyers, "boppin', crashin' and atom-smashin'".

However, as this is old music, some Psychotronic readers, reared in an age when the most venerated B&W films are routinely colorized, might

wonder what these albums have to offer that the Time/Life History Of Rock does not? Well, for one thing, they don't have smug MTV geeks like Mark Goodman pitching 'em, thankfully. These recently unearthed tunes originated so far out in Left Field, so unknown are most of the groups, that their ostensible designation as 'oldies' is negated from the git-go. More importantly, these vinyl-only releases offer much-needed relief. That this is not new music in the strictest sense of the term shouldn't come as a surprise, living as we do in an era when music for young and presumably uninhibited humans is the product of automated mixing consoles, digital reverbs, record company A&R men, and samples of drumbeats pilfered from tapes made by musicians who OD'ed a generation ago. An era when every group's first album can sound as polished and competent and DULL as fifth albums used to, where all the music moves at the same goddamned sluggish 'power ballad' tempo (even supposedly 'outlaw' rap music). Credibility and marketability are qualities much in demand by bands who actually want to open for Mother Theresa. Lemme outta here! Plain, simple, throbbing, quasi-illegal FUN has become so scarce on the ground as to seem endangered. These trashy, skanky 45's never made it to your local jukebox, but they sound far newer than any current 'product'. Raw, raucous and often wonderfully weird, the discs I'm writing about may not represent a cure for what John Waters has called "today's Hit Parade from Hell", but they're a wailing hell of a diversion.

The covers are as good a means to judge (and find) these records as any. The printing is pretty good, really good when compared to a lot of the slimy little booklets that come with CD's, but it's the graphics which instantly distinguish this new crop of bootlegs from the aforementioned Hippie Rock According To Henry Booth Luce packages, "as advertised on TV". You can bet that calling an 800 number won't get you discs featuring police lineup photos of handcuffed muggers in drag; home-cooked Kama Sutra postures enacted by strippers from the Blaze Starr era (LOUIE 'S LIMBO LOUNGE); recycled cover art from old juvenile delinquent paperbacks (with emphasis on gangs of nubile blondes gone ballistic, as is the case with the SIN ALLEY series); or possibly stills from Irving Klaw bondage films (FORBIDDEN CITY DOG FOOD) or something even cheesier. Disgusting? Sexist? What sort of musicians do you suppose made this stuff in the first place? You might have noticed some of these covers in the double page Crypt Records ads, a few issues ago in Psychotronic, as you strained what was left of your idiot eyebones, puzzling over the tiny sleeve reproductions. The ads promised "drunken, sloppy, beer-soaked grunge", or, even better, "Honking Rhythm & Blooz Howl & Hoot!" to "drink, strip, fuck and 'dance' to". After purchasing LOOKEY DOOKEY, you will certainly succumb to a few dozen albums of comparably fetid



attractiveness. You won't mind a bit, as they all deliver the goods.

Once hooked, the helpless shopper is led by the wallet from one seductive sleeve to the next,



beyond single album collections to encyclopedic sets of undiluted musical viscosity. If you can spot the typeface used by the English connoisseurs of gone-ness who put the BLACK ROCK 'n' ROLL / SAVAGE KICK series together (a half-dozen albums of fearsome 'race music'), then zeroing

in on specialized one-off collections by the same people ought to be a snap; soon, you're sniffing out lp's with titles such as FAT, FAT, FAT (a package of cellulite-themed rockabilly and R&B aimed at the Anita Ekberg fan in all of us) or I WAS A TEENAGE BRAIN SURGEON (of special interest to Psychotronic readers: whacked-out lo-fi novelty tunes about vampires, witch doctors and U.F.O. pilots, all housed in a skull-festooned, glow-in-the-closet cover) or VICIOUS VICIOUS VOCALS VOLUME VUN (the title pretty much spells it out, as does that of other records toting adjectives such as Desperate or Dangerous, though Stewed is more to the point in most instances).

By such time, of course, you'll be needing a larger dose than just one platter. The same crew (I'm assuming this, given the graphics and the high standards of musical seediness maintained) have assembled four volumes of DANGEROUS DOO-WOP (of the Afro-, rather than Italo-American, variety) and nine (!) vinyl waffles worth of a set entitled STOMPIN'. This latter batch threw me initially, as each entry is illustrated by close-ups of black jazz players; I do not possess much affection for the 'cool' idiom. However, one only need note the august presence on Volume Four of big-wigged Kid Thomas literally howling his non-hit, 'The Wolf Pack', to know that these records are of a careening, brain-rearing piece with the others I've mentioned. On Volume Six of STOMPIN', you've got to deal with T.



Valentine; do not operate heavy machinery while playing his atonal paean to "Betty Sue". (T., incidentally, was the fabled auteur of "Hello Lucille, Are You A Lesbian?", itself disinterested especially for another ultra-batty comp. The BIG ITCH Vol. 3.) Much as Volume Eight

purports to feature The Great Blues Shouters, and might look like a Chess Records history project, there's plenty of unhinged howlers within. Bare-knuckle handling of poisonous snakes probably came naturally to most of the vocalists on the STOMPIN' albums.

By definition, all of these trash anthologies would seem of somewhat questionable legality. Perhaps the Kid Thomas estate does get bucks from these records, but it seems doubtful that anyone's contribution to state-of-the-sleaze comps issued in the past five years would earn much in the way of royalty payments. When I tried to order another copy of Mexican ROCK 'n' ROLL RUMBLE (south-of-the-border fuzztone addicts dancing on Jim Morrison's grave prior to burial), the ordinarily helpful guy at N.Y.C.'s Finyl Vinyl could do naught but shrug and say, "He only had a few in the back of his station wagon..."; I think you get my drift. This is too bad, if only because I'd much rather that this was an interview with the deranged types responsible for these albums. As it stands, it's in everyone's best interests that these inspired record collectors remain anonymous, given the litigious nature of our society. It's a drag that probably I'll never get to meet any of them. Still, I'm glad that bootleg albums are still around; these new ones are certainly look and sound better than concert bootlegs from the flower power era that most of you remember. A few endearing hallmarks of the shadowy enterprise remain intact: silly pseudonyms on the records' credits ("engineered by Haddafew Tomany"), 'company' names appropriate to the subject (LOOKEY DOOKEY was issued on the Honk It label, FAT, FAT, FAT came out on Blubba), and messages of obscure and/or obscene import scratched into the run-off groove at the end of the lp side (let's see 'em try that with a CD).

The aficionado (a term which I believe to be Spanish for KICKSTER) in the audience, being the one who hasn't already turned to the obits out of sheer boredom, may be critical of many of these albums on a cut-for-cut "Well, I've already got the original 45" basis. My feeling is that it's better for the balance of Psychotronic's readership to catch up late, than never to have thrilled to Ric Gary's lobotomized lexicon of teen slang, "Pimples And Braces" (from SWING FOR A CRIME). Consider the plight of the horizontally mobile among us, bent souls tuned in to the paper-plate-from-Mars special effects wizardry of Ed Wood Jr.; can generic college radio (excepting, of course, the Hound's show on New Jersey's endangered WFMU) minister to such socially misaligned individuals? Consenting adults deserve and need the right to hear, from a collection of tropical oddities called JUNGLE EXOTICA, Diabolito's drunken musicians mimicking toucans on 'The Jungle'. (This, of course, in the privacy of their own homes. Describing the latter compilation in the Down Home Music catalog, trash maven Al Ennis said that while none of the groups actually went to

the jungle, "they probably got as far as Trader Vic's".) Not all of the performers are unknowns; just as the cachet of many a Psychotronic film is enhanced by the surprise appearance of name stars, so might quality players on the order of Duane Eddy or even Sun Ra appear on adjacent cuts, as indeed they do on JOCK BLOCK BUSTERS Vol.1. Nor do all the songs qualify as hitherto unknown; an actual hit like "Rubber Biscuit" by the Chips, or the 5 Du-Tones' "Shake A Tail Feather" may turn up amidst the vast majority of rabid Little Richard wannabes who only poked their heads above water for one commercially unsuccessful, though brutally entertaining, single.

As I've mentioned "Shake A Tail Feather", let us consider the pivotal role played in this wave of reissues by its author, the man they call 'Mr.



ANDRÉ WILLIAMS

Rhythm', the personification of all things musically salacious, the one and only André Williams. For the lurid details of his life and career, I defer to the Hound's article in Kicks #6, and to James Austin's liner notes on an album devoted to André Williams, the deathless JailBait. Rather, I would offer this advice: should you think you've located one of these very special comps, but you're unsure of its pedigree, ask yourself this: is the liquor store still open? When you spy with your little eye something called "The Greasy Chicken" (or another, equally nasty A.W. track, as might be found additionally on BORN BAD), proceed to the check-out line without further hesitation; you've got what you came for. André Williams, despite his gift for crafting melodies of groin-clinking authority, did not

generate a huge song catalog; all the same, it is spread evenly throughout these recent bootlegs. A song from the hormonally overcharged oeuvre of 'Mr. Rhythm', such as "Bacon Fat" or "Sticky Pig Feet", functions as an oily good luck charm which bodes well for the rest of the crud that pads the package. Having the tenacity and sheer luck required to find an as-yet undiscovered André Williams single represents the zenith of one-upmanship in this vinyl netherworld.

The latest to surface from the apparently bottomless grease-pit of mid-century R&B obscuranta is "Sweet Lil' Pussycat", its incidental vocals intoned by André himself with 80 proof sincerity. This is included on the fourth and sleaziest of the series called LAS VEGAS GRIND, brought to you by the tawdry sinners at Strip Records. Assuming there are no paid-up PTL members in the audience today, I'll allow your fevered id free reign to conjure the sax-driven sex hex music suggested by the Grind of the title. You won't be disappointed, 'cause it's all there: crazed instrumental anthems to

knuckleheaded hedonism, every bit as filthy-sounding as you'd expect. What's unexpected, strung throughout the four albums of L.V.G., is the wealth (?) of novelty songs, testimony to a time when barking dogs could earn some fast money for a guy, or at least for the guys who ran his record company out of the old Winnebago parked at the used car lot. Though I was unnerved at first by the inclusion of these boffo laffs for the brain-dead, soon enough they became part of the furniture, weird as it all was. Novelty records (take "Mr. Jaws" - please) have all but vanished from radio, leaving only 'Weird' Al Yankovic's wan parodies of current hits to remind us of better times, when cartoon beatniks, Transylvanian nobility, goofed up sexpots and garden variety luses stalked the earth. They all launched singles aimed at your little transistor, and they're all here, just down the hall from the strippers.

Obviously, there are vast quantities of strip club ambience stored on singles hidden in the thrift shops of our great land, sufficient for the feisty Romulan label to unleash two volumes of FROLIC DINER. Tucked within gaudy, mad-about-mammary sleeves, these lp's are obviously designed to score some Grind-hungry disposable income. Burlesque music, yes, but with a culinary twist; each record has a side devoted to the crazy vibrations supposedly beloved of the G-string set, while the flip sports food-inspired instrumentals ("Crab Louie", "Sweet Meats"). The only real difference between Sides A & B is the titles, as Julia Child probably just wouldn't dig the music on a FROLIC DINER disc. Kitten Natividad might, though.

Romulan also harbors reverence for the masses of Unappreciated Dick Dale clones, whose myriad failed surf instrumental 45's washed up at the tideline of American music like so many Exxon barnacles. Both volumes of THE SURF CREATURE, in addition to Surfer's Mood, serve as a rogue's gallery of twang bar kings. The records are pressed on parti-colored plastic, no doubt left over from the late '70's. It's my guess that if Traffic's Dave Mason (remember the weird marbled wax of his solo debut?) was still making music worth putting out, he'd want to sign with Romulan as soon as he caught a glimpse of those white asteroid shapes rocketing toward the edge of an otherwise black vinyl disc.

Picture the original singles which comprise the aforementioned BLACK ROCK'N'ROLL / SAVAGE KICK and STOMPIN' lining the shelves of an English sitting room, floor to ceiling; an image easily conjured, if the 'Made In The U.K.' slug line on these albums means anything. As has so often been the case in the past, it takes foreign record collectors to

preserve and reissue terrific music, made (and Ignored) in America. Actually, make that a couple of sitting rooms, as the same crumpet-munchers keep tossing out albums of high-energy black music like so much mortar fire. Their two early '50's Rhythm And Blues sets come highly recommended to anyone who's ever jumped to a Treniers riff, or to those who have had first-hand experience of the effects of Hadacol on human sexual response. Louis Jourdan, Jackie Brenston, Wynonie Harris and numerous others included on these volumes, set the tone for what would soon become rock'n'roll.

Also from the same English fanatics come the three volumes of ROCK'N'ROLL PARTY. Though wrapped in prosaic covers, each and every selection within comes tanked with high-octane moonshine. R'n'R PARTY comps are also interesting for the integration of their contents (rock'n'roll, rhythm and blues, jump, swing, even rockabilly, beloved of boneheads everywhere); though it belies the R'n'R

tag of the title, it's comforting to know that the urge to blow out a guitar amp knew no stylistic bounds. When you're this far gone into Raunch Culture, it becomes frighteningly easy to hear cross-references and outright musical larceny. On Vol. One of this series, for instance, the horn charts on "Crazy Beat" by Dr. Horse plagiarize the melody of Bobby Merrill's "I Ain't Mad At You". It's then that the realization sinks in: you've become acquainted with the stuff. Cannibalism may in fact be the key to understanding why the 'jungle' motif crops up repeatedly on these comps, and why much of this music made it to wax in the first place;



LAS VEGAS GRIND!!!

maybe it was big in Borneo...

"I Ain't Mad At You" is among the coruscating delights on Volume One of JOOK BLOCK BUSTERS, the first of three releases on the U.S.A.'s very own Valmor label, whose name and graphic designs are lifted lovingly from the ghetto beauty product manufacturer based in Chicago. (For more on the original Valmor, the only inner city cosmetics operation to make deliveries in a Rolls Royce, and whose stylish 'race' packaging has influenced the appearance of some of the reissues mentioned here, check out Terry Zwigoff's monograph in Weirdo magazine (#18). Mr. Zwigoff, a self-confessed fiend for these ancient hair tonic cans, is obviously well acquainted with the wallet-draining Heaven and Hell of collecting anything. His insights on the condition are most instructive, and not a little scary.) Both collections titled J.B.B. contain offerings from André W., thus earning the seal of SuperBad Housekeeping. Spinning "(André Williams is) M-m-m-movin'", his ode to the 1960 Pontiac Bonneville on the first volume, will sorely tempt you to sell that Miata and drive American. Valmor's third release is a most

beautiful and talented sampler of ROCK AND ROLL VERSUS RHYTHM & BLUES instrumentals. Any among the "16 Hits!" promised is capable of shredding the staunchest woofer. Icky Renrut (a.k.a. Ike Turner) is highly regarded by many; "The Rooster", his contribution to the erotic literature of the electric six-string, is featured on the premier volume of BLACK ROCK'N'ROLL. Fans of Ike's sordid musicianship owe it to themselves to crash the party, that party being R'n'R Vs. R&B, and meet Rene Hall and Pete Lewis, fellow exponents of filth-guitar on the Valmor compendium.

Most of the titles mentioned so far explore the Stygian sub-basement of urban black music. This merely reflects my own preferences. The frenzied crew who assemble and distribute these albums recognize that the impulse to run roughshod over both musical conventions and the neighbor's lawn is a fundamental urge, irrespective of race or color. The well-integrated contents of party soundtracks issued by Candy Records are eloquent and inebriated proof of this contention. The strippers and dancing beach-party barbarians on the covers of AT THE PARTY! and TOO MUCH ___ GOIN' ON didn't care who was playing it, just so long as the landlord hated it. And if the title track of A.T.P. sung by the programmatically named Big Sambo & The House Wreckers isn't sufficient to break your lease, then Mickey Lee Lane (who sounds guilty of steroid abuse), The Premiers, and Danny Zella and His Zell Rocks can easily finish the job. (A caveat: only employ the "Emulsifyin'" lungs of Rex Garvin as a last ditch measure, given as this is a lease, and not a face, that you're looking to break.) The helpful song listing on T.M. ___ G.O. also serves as a guide to the correct dance floor moves. Knowing enough to downshift to the Camel Walk when The Hollywood Vines' "Criusin'" begins to play is certainly appreciated, and might well earn you the green light after the party, but how much instruction is necessary when The Dial Tones, ever mindful of the Word According To The Rivingtons, begin to croon, "The Chicago Bird"? Still, if you're



told to hunch (a la Hasil Adkins) during "Fender Bender" by The Original Starfires, then hunch you should, then and probably any other time, up to and including your inevitable prayer to the porcelain god.



A series of some longevity, known under the umbrella title of SIN ALLEY, has spawned many albums all of which may be easily recognized by the busy, monochromatic collages of labels from southern 45's, 'bad girl' paperback novel cover art, antiquated nudie

mag pictorial spreads, and more crammed-in, crooked type than the naked eye can stand to read. Some of you have enjoyed the book, White Trash Cooking; now you can hear the white trash cooking, as one suspects that bedsheets constitute a portion of the wardrobes for many of the berserk rockabillics found herein. Proving that records, better than CD's, may be judged by their covers, the line-up of any given S.A. title is dominated by sex-obsessed numbers from 1955-62, songs like "Let Me Play With Your Poodle" or "Slip, Slip, Slippin' In" (both from SIN ALLEY VOLUME TWO: Rockaroll Ahillbilly Wing Ding Do!), and additional music best summarized by the title of Corky Jones' "Rhythm & Booze". The theremin, which provided the electronic signature of the Beach Boys' "Good Vibrations", wails behind Freddie and The Hitch Hikers' ominous "Sinners" (also on Vol. Two). Watching Jeremy Irons shoot up in Dead Ringers, days after I'd stopped wondering how a theremin made it to Freddie's personal backwater, I could still hear the song in my head; resoundingly creepy, "Sinners" will possess your turntable. No doubt about it, there are some dark corners in SIN ALLEY.

On an entirely more jovial note, cheap laffs of the meanest stripe are easily had when listening to foreigners demolishing the lyrics to rock'n'roll (and even better, rock) standards. The Planet X imprint connotes the radioactive contagion rampant on three albums of mid-sixties Japanese garage bands, MONSTER A GO GO, BIG LIZARD STOMP, and SLITHERAMA. Witness the nadir of transliteration, as The Voltage sing about waiting 'till "The Midnight

SPEAKING OF SHOPPING

PERHAPS YOU NEED SOME HELP LOCATING SOME OF THE LIFE-CHANGING DRECK MENTIONED IN THIS ARTICLE. IF YOU LIVE IN **MANHATTAN**, BOTH **MIDNIGHT RECORDS** (263 W. 23RD ST.) AND **FINYL VINYL** (89 2ND AVE.) ARE GREAT PLACES TO PERUSE AND PURCHASE FROM, AND BOTH DO MAIL ORDER. BRIDGE AND TUNNEL TRAFFIC CAN STOP JUST ACROSS THE HUDSON IN **HOBOKEN** AT **PIER PLATTERS** (56 NEWARK ST., PH. 201-795-4785). FOR THOSE GREASE-CONSCIOUS BUT CULTURALLY DEPRIVED CONSUMERS **ELSEWHERE**, **ROOTS & RHYTHM** (6921 STOCKTON AVE., EL CERRITO CA 94530, PH. 510-525-1494) ISSUES **CATALOGS** WRITTEN BY TRUE BELIEVERS IN WHOM YOU CAN TRUST, A DESCRIPTION WHICH ALSO FITS THE ROCKIN' WOMBATS AT **NORTON RECORDS** (P.O. Box 646, COOPER STATION, N.Y.C., N.Y. 10003). LET'S NOT FORGET **CRYPT**, THEIR (SELF-DESCRIBED) SUAVE SHIT BEING AVAILABLE FROM **GETHIP**, (P.O. Box 666 CANONSBURG PA 15317) OR IN EUROPE, **CRYPT'S** NEW HOME BASE (HOPFENSTR. 32, 2000 HAMBURG 36, W. GERMANY). LAST BUT NOT LEAST **ROUNDUP RECORDS** (THE MASTERS OF MINDBENDING MAIL ORDER) WILL SEND THEIR 15,000 TITLE CATALOG FOR \$2. WRITE **ROUNDUP**, DEPT. **PSYCHO**, P.O. Box 154, CAMBRIDGE, MA 02140.

Owl". You will no doubt recognize the tall, dark'n'scaly Toho Studios movie star on the covers, much as you'll be drawn to the silver mask of Santo, star of Mexican wrestling movies, as he invites you to listen to BLUE DEMON'S MEXICAN ROCK'N'ROLL FAVORITES or MEXICAN ROCK'N'ROLL RUMBLE. Actually, my copy of the latter came only in a plastic bag with a xerox enclosed, the liner notes on which provided no real explanation for the non-sequitur "SS 396", a burning Chevy commercial-in-overdrive recorded by Paul Revere & The Raiders. This, as a surprising coda to two sides filled with heavily distorted, often surrealistically inept cover versions of American hits. The Pets' (actually from Venezuela) reworking of "Hello I Love You" transcends mere incompetence to achieve volcanic power of its own; as the liners state - and they do not lie - "The Doors should've sounded like this in Hell!" Taking it from there, you absorb a relentless pounding from Los Locos Del Ritmo, Los Rockin' Devils, Los Psychedelicos Xochimilcas ("Suzie Q" crucified by "some old geezers who put on messed-up Beatle wigs") and numerous other grupos. Incidentally, I defy the most technologically obsessed among Robert Fripp's following to adequately describe how Los Babys nailed the guitar lead on "Jinetes En El Cielo" (Ghost Riders In The Sky)". Buen Rock Esta Noche!

Any of the albums that I've mentioned contains sufficient cuts to herniate the 20+ minute per side capacity of a standard long player. Pit any of the Mexican Rock'n'Roll comps against Los Lobos' all-digital 23 minute CD of Mexican oldies, and Santo clobbers the south-of-the-border Springsteens on a notes-per-buck-basis alone. Unfortunately for vinyl consumers, the average trash comp offers plenty of sleazy graphic at the expense of information; you'll rarely glean more from the cover than who's playing which song (and in the case of some of these, notably ROCK'N'ROLL VERSUS RHYTHM AND BLUES INSTRUMENTALS, even the stated running order is open to question). The scholars and gentlepersons at the Mr. Manicotti label, a custom wing of the estimable U.S. born'n'bred Norton recording empire, make commendable efforts to educate as much as to entertain. Only 50 copies of "Thunderin' Guitar" were issued by Jejeune & The Jaybops in their home base of St. Cloud, Minnesota; a fragment from the copious the notes for the lp, CONCUSSION!!!, answers never to turn up on Jeopardy. A mania for minutiae would appear to provide its own dividends, as the Norton / Mr. Manicotti catalog seems to grow exponentially by the month. In addition to the marginally more sober (?) reissues of the aforementioned Hasil Adkins and Boston's The Real Kids, and new releases by the A-bones and King Usziewicz, additional chapters continue to be added to the history of unpopular, oxygen-deprived novelty records which constitutes THE BIG ITCH series. My fondness for surf

instrumentals, such as may be found on DIGGIN' OUT has me pledging allegiance to Norton. Scouting talent via forgotten acetate pressings found at garage sales, their A&R department has taken to heart Neil Young's maxim: if you steer for the ditch, you'll meet more interesting people. While none of the artistes represented on CONCUSSION!!! ("18 crude mood whompers from the sonic age of the big guitar, 1958-65!") could be confused with Les Paul, I suspect they'd prefer it that way. The lady wrestlers depicted on the cover might well be grimacing from repeated plays of The Nautiloids' club-fingered "Nautiloid Reef", or possibly Punk Carson & The Chucklers' "Yukkum Yukkum". This stuff is loud, and it could hurt an audiophile. The on-sleeve pledge to enhance listening enjoyment by using the most hacked-up 45's available is no idle boast. Should Norton or its affiliates ever issue compact discs, any attempt to improve same with green paint on the edges, or similar Stereophile hoodoo, would seem moot at best.

There are some benighted souls who would accuse anyone programming songs into a 'Bird side' and a 'Turd side' of making a concept album. The term initially defined the baroque song cycles so beloved of late '60's hippiedom, wherein the sounds of railroad engines, barnyard animals and other sonic detritus served to link the songs into (h-e-y-y-y....) A Statement. Fortunately, the pleasure seekers entrusted with preserving the music of The Social Outcasts, The Royal Jokers, Ganimian & His Orientals and all the other Cretins

That Time Forgot are acquitted by virtue of taking an altogether spicier approach to editing. Their 'concept' albums probably would unsettle members of The Woodstock Nation; the between-song snippets of film noir dialog, radio commercials for rib shacks and drive-ins, trailers for 'B' movies, and excerpts from long-deleted 'party' records (where black comedians aired the material that their managers wouldn't let them do at the Apollo), are of far greater importance to the nation identified by cartoonist Bob Armstrong as 'The People Of The Couch'. Think of the otherwise undefineable collections SWING FOR A CRIME, WAVY GRAVY (sporting It Conquered The World's inverted-ice-cream-cone monster on the cover), FOUR MORE HAIRY POLICEMEN, and PSYCHO SERENADE, as mondo audio for lowlifes. Thrill to seamy travelogs of sound! Aberrant crooners and spoken word 'personalities' serve as tour guides to the realm beyond the fringe: hillbillies pretending to be urban swingers; Madison Avenue sleazeballs pretending to belong to the Beat Generation; television actors pretending to be singers.

SWING FOR A CRIME, takes the noir theme to illogical extremes; Elisha Cook Jr.'s parting shots from Kubrick's THE KILLING make for murderous ambience, alright, but can the dank mood of Jim



Thompson's detective fiction survive the impact of Les Baxter's "Boomada", or "Drums A-Go-Go" by the Hollywood Persuaders (a skeleton from Frank Zappa's closet)?

Luckily, the track which defines the down-and-out temper of S.F.A. C., "Harlem Nocturne" is musically bulletproof, and influential too. Tough to imagine The Viscounts resting easy, knowing that their music spawned the art-damaged 'fake jazz' of the Lounge Lizards. The sequence of striptease photos on the cover help explain some soft-boiled instrumentals in the lineup, and the inclusion of Tony Rodelle Larson ("Bear Rug") and Patsy Raye & The Beatniks bestows Beat authenticity on a par with Maynard G. Krebs. This shouldn't be mistaken for criticism, as the bogus hipsters and honkers who populate these sides help make SWING FOR A CRIME and others of its ilk worthy, if somewhat hallucinatory, impulse buys.

"Oh Yeah!" is a tune which crops up on the comps repeatedly (and deservedly). On it, Rex Garvin, his larynx a jackhammer rendered in flesh, sings "Everybody doin' the Chicken and the Bop / Awright! / Believe me baby, they're never gonna stop / Oh Yeah Yeah YEAH YEAH YEAH!" A sad fact to have to face, Rex, but they did stop. U2 and der Stingle saw to that. Kids stopped listening to rock'n'roll, at least to the feral, fecund version capable of spawning the weird hybrids and mutants celebrated on these records. Luckily for



discriminating left brains everywhere, sure as Christopher Lee pops up rosy-cheeked and thirsty with each new Hammer horror, so does the true sloppin', strollin', hunchin' visionary refuse to lie down. So grab some mescal (the kind with two worms, now), blow the lint off the stylus, turn it up, get way gone, and after that, maybe go out and shave a few points off your driver's licence. You know it's what André would want you to do.

5 FAVORITES

BORN BAD V.3

The Born Bad series was spun from an Australian bootleg, Songs The Cramps Taught Us. The Cramps have functioned as raunch evangelists throughout their creepy career, and the half-dozen lp's in this set chronicle songs both addled and inspired that the group has performed and/or recorded. The record jackets all have gatefolds - remember them? - packed with photos, biographical notes and Cramps trivia (lists of the members favorite songs & films, Ivy Rorshach's appreciation of actress Barbara Steele). Vol. 3 stands out, as it has two André Williams tracks, in addition to P.J. Proby (recording as Jett Powers, prior to splitting his pants repeatedly in the Pee-Wee scandal of the British Invasion), "Hot Lips Baby" by Herbie Duncan (simply filthy, there's no two ways around it), and a pocket history of Bird/Papa songs!

PSYCHO SERENADE

Two sides of primal scream therapy for the Continuity Impaired. Hillbilly op-ed commentary on the Manson Family ("California Hippy Murders"); Frank Gorshin trying to cash in on his Batman TV show notoriety ("The Riddler", jeez, is this thing dumb!); morality tales from Phil Phillips ("The Evil Dope")

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and Homer Denison Jr. ("Chickie Run") which might be depressing were they not so hilarious; and Nanine's "Souie Baby Souie" ("...say 'Oink, Oink'" - that's really how it goes, over and over and...); Martin & Lewis bloopers; more Trader Vic's-type exotica; dead-drunk country balladeers; and so much more. The last cut, credited on the sleeve, is a sample of a 'party' recording so carnal as to make Rudy Ray Moore blush (well, applaud maybe). The net effect of listening to this, the third installment of an unholy trilogy begun with Wavy Gravy, is best described on Side Two by Bobby Stanton's Sextet: "Scree...Argh".

WHIP IT ON 'EM

The sauce simply drips from this Candy label collection of mid-60's black boogaloo. Try to locate some videos of the old Shindig or Hullabaloo shows, then turn the sound off and let the girls in the cages go-go to "Sticky Pig Feet" by R.T. & the Pot-Lickers.

"Heartattack" is a later offering from Don & Dewey, the former known in the seventies and beyond as 'Sugar Cane' Harris. Still more bird music! Specifically, "Grandma Bird" by the Four Holidays, alongside Kitty Love, The 5 Du-Tones, Bobby Davis and, when all else fails, Rex Garvin with his 007 tribute, "Sock It To 'Em J.B. Pt. 1". If this high velocity music fails to 'motorvate', you can always commune with the whip-wielding dominatrix on the back cover.

DANGEROUS DOO-WOP VOL. 1

After describing so much berserk, crazed, etc. music, it would appear difficult to make a case for



these smooth uptown groups being 'dangerous'. Try singing along in time with "White Cliffs Of Dover", and see what happens to your uvula; now that's dangerous. Those scared off by the thought of uninterrupted a capella will be glad to hear that smoking back-up bands abound throughout this series as well. But the Robins (who would evolve into The Coasters) didn't need pony-tailed English guys with samplers to get their stop'n'start sound, as they - and others here - could just sing it that way. Power chords would have proved redundant when the Crowns cut "Hey Pretty Girl", as distortion was already part of their vocal arsenal. While some of these groups may have been short on the felicities of technique, their low-tech verbal funk comes straight from the heart.

WAIKIKI SURF BATTLE

This non-mondo document preserves what was once an institution, now regrettably extinct: The Battle Of The Bands. Waikiki Surf Battle distills the cream of live recordings made in Honolulu; the original albums chronicled the competitions from 1963 and 1964, years in which instrumental music meant Nokie Edwards, not "New Age". Each entrant, bearing Fender-based interpretations of "Apache", "Penetration" and the like, is greeted with screams from 10,000 authentic, pre-Sexual Revolution teenagers. As with all lp's bearing the Norton / Mr. Manicotti imprint (actually, Dano, it's on the McGarrett custom label), the documentation is ultra-deluxe. The top three prize winners are listed for each year's contest, and special note is made of Angie & the Originals, an all-girl surf group. The Statics' 1964 set is a noticeable improvement from the previous year, the '63 vintage "Wipeout" being exactly that. Enjoyable, timeless slices of American Reverb Culture, somehow overlooked by the Smithsonian.

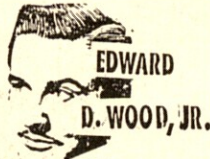


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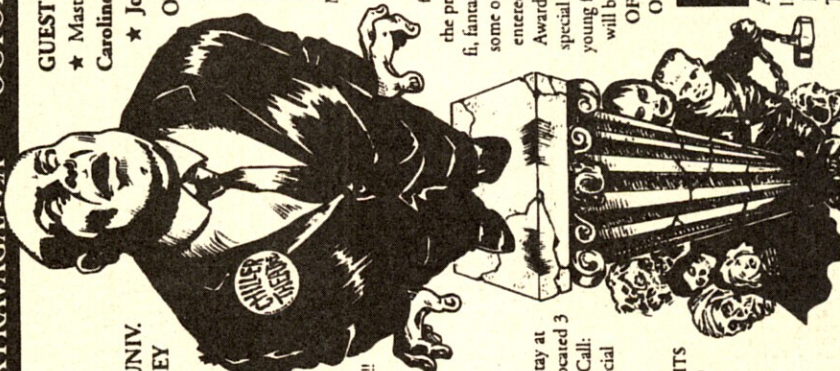
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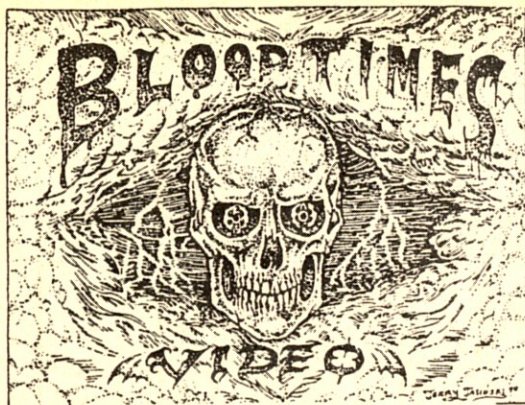
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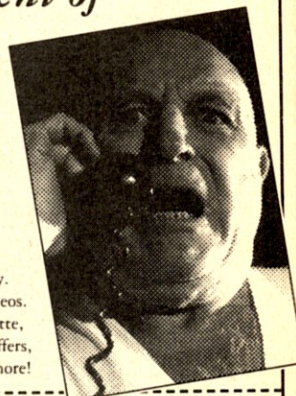
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Emmanuelle Black and White - Similar to Mandinga \$29. Captive Women II (SS Experiment) - Nasty atrocities \$19. House of Horror - The 'Immoral' are punished \$19. Captive Women (Naked Sweet Witch of the Rio More) - Jess Franco \$19. The Velvet Vampire - Sex/horror \$19. Soul Vengeance (Welcome Home Brother Charles) - Jama Panaka \$25. The Atic - Repressed spinster \$25. Don't Go Near the Park - Early Linnea Quigley \$25. Captive Women III (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. The Black Kinsman - T.V. Mikels \$29. Bloodbath (The Sky is Falling) - Dennis Hopper & Carroll Baker \$27. Savage Intruder (Hollywood Horror House) - John David Garfield \$32. Escape From Hell - Superior WIP \$27. Hellfire on Ice - Same as Escape From Hell but slightly lower quality \$19. Shattered Innocence (Lumra) - David Hamilton softcore \$19. Ilsa: She Wolf of the SS - Dyanne Thorne \$29. Ilsa: Harem Keeper of the Oil Sheiks - Dyanne Thorne \$29. Ilsa: The Wicked Warden (Greta: The Mad Butcher) Dyanne Thorne \$29. Ilsa: Tigress of Siberia (The Tigress) - Dyanne Thorne \$33. Evil God, Evil God - Great Private screenings \$30. A Wild Ride (Ride a Wild Spur) - Sex western \$27. The Female Bunch - Russ Tamblyn \$15. Death Drive - Educational psycho-drama \$15. Baby Cat - 80's exploitation \$19. Mona's Place (Fandango) - Sex western \$25. Black Godfather - Excellent exploitation \$29. Sex Freak - Dave Friedman exploiter \$27. Bumme - Dave Friedman drive-in fave \$30. The Devil's Son-in-Law (The Wheatstraw) - Rudy Ray Moore \$25. Return of the Zombies (La Orca de los Muertos) - Paul Naschy \$25. My Favorite Butler (What the Swedish Butler Saw) - Long version \$19. Maid in Chains (Adam and Nicole) - Late 70's exploitation \$19. The Concrete Jungle - Good WIP \$29. The Night Porter - Nazi games \$19. Repulsion - Roman Polanski \$25. Tough Guns (Two Roads With Death) - Sex western. Rene Bond \$25. Penitentiary - Jama Panaka \$22. The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic doc. \$30. The Best of Sex and Violence - Great trailer compilation \$19. Screem Street (A Screem in the Street) - Super Box Office Int. sleaze. 86 min. version \$33. Loan-a-Lover - 70's Euro exploitation \$15. Harley's Angels (Northville Cemetery Massacre) - \$19. Daughter of Death (Julie Darling) - Incest theme. Isabel Mejias \$19. Taking It to the Street - Hong Kong actioner \$5. Bloodbath in Psycho Town - 80's horror \$15. The Harard Experiment - Laurie Walters \$32. Fraulein Devil - Poor man's Ilsa \$15. Savage Inmates Jess Franco \$19. Goodnight Sweet Marilyn - Larry Buchanan \$25. Mandinga - Mandingo-like exploitation \$27. A Virgin Among the Living Dead - Jess Franco \$15. The Boogeyman - Ulli Lommel \$23. One More Time - Early 70's sexer w/ Ernest Lookalike! \$21. The Scavengers - Sex western \$19. Holy Wednesday (Fangs) - 70's snake horror \$15. Hell's Angels on Wheels \$16. Cutthroats Nine - Violent western \$20. American Nightmares - Canadian sleaze \$22. The Cutthroats - Early 70's exploitation \$25. Grave of the Vampire - 70's horror \$18. Sweater Girls - Similar to American Graffiti \$21. Victims! - 70's sex/horror \$21. Christmas Evil - The ultimate Xmas movie. Best available print \$21. The Woman Inside - The Glen or Glenda of the 70's \$29. Dr. Terror's Gallery of Horror - 2 horror must \$19. Scaubare - Fantasy/mondo \$19. Pigs (Daddy's Deadly Darling) - \$15. Little Miss Innocence - Similar to The Seducers \$25. The Creators - 70's Z horror \$19. Bloodrage (Never Pick Up a Stranger) - Good 70's exploitation \$26. Deathhead Virgin - 70's horror \$10. Gone in 60 Seconds - R.B. Hallick \$15. Grizzly - Killer b'ar \$8. Sextette - Mae West \$15. One Way Ticket to Hell - 50's dopers \$10. All For Love - Private Screenings \$9. Desire Under the Sun - Private Screenings \$15. Pat Garrett and Billy the Kid - Peckinpah \$9. Low Blow - Cameron Mitchell as cult guru \$19. Crimson (Rats Don't Sleep at Night) - Good Paul Naschy \$27. 10 Seconds to Murder (Booby Trap) - Box Office Int. exploiter \$23. Revenge of the Wild Bunch (Machismo: 40 Graves for 40 Guns) - Box Office Int. violent western \$23. Bloody Trail (Montego) - Unique western w/ sex \$25. The Miss Nude America Content - Doc. filmed in Mexico City, Ind. 1975 \$19. The Night God Screamed - 70's horror \$13. Psychothrill - Mexican sadistic killer \$25. Escape From Blood Plantation - Udo Kier. Nasty \$27. 2000 Maniacs - H.G. Lewis \$25.

Caligula Reincarnated as Nero (Nero and Poppea - An Orgy of Power) - Low budget Caligula imitator \$29. Caged Fury - Cirio Santiago \$25. Revenge of the Cheerleaders - Rainbeaux Smith \$24. Guess What We Learned in School Today - Early 70's anti sex-ed comedy \$25. Little Girl, Big Tease - 16 yr. old held for ransom \$29. Deviation - Swedish sex/drug/horror \$29. Truth or Dare - Offbeat 80's black comedy/gore horror \$25. Night, After Night, After Night - Ripper-like killer terrorizes London \$26. Satan's Sadiats - Al Adamson biker. Russ Tamblyn \$29. Death Wish Club - Great noir-like oddity \$27. Single Room Furnished - Jayne Mansfield \$25. Black Shampoo - Prime exploitation \$28. Deadbeat at Dawn - Definitive exploitation \$32. The Cars That Eat People (The Cars That Ate Paris) - Wicked black comedy \$24. Justine - Based on DeSade novel. Koo Stark \$29. Terminal Island - Women sent to penal colony \$29. The Beast (Equinox) - Unique fantasy/horror \$29.

Following is a selection of adult titles. Almost all of these movies are from X-rated's 'Golden Age', the period from 1970 to 1984, and were shot on film. Some of them have subject matter that would be considered too controversial to attempt in the 90's. And unlike the flat look of current shot on video features, these actually look like movies. Please state that you are at least 18 to order these. By the way, in his first major pornography case Clarence Thomas ruled against government entrapment. Much obliged Clarence.

Reflections - Annette Haven \$25. The Story of Joanna - Sophisticated libertine. Terri Hall \$25. Lust Inferno - Predates the Bakker and Swagart scandals \$29. Let's Play Doctor - Pseudo educational. Mid 70's \$29. Thoroughly Amorous Amy - Swinging 70's housewife. Tracy O'Neil \$25. Summertime Blue - Samantha Fox, Serena \$22. The Bride's Initiation - At Count Dracula's castle \$19. Tomatoes - The first U.S. X to achieve popularity. Complete 70 min. version \$25. Afternoon Tease - Call girls. Sandy Carey \$23. A Man With a Maid (The Naughty Victorians) - Classic Bad period piece \$27. Little Orphan Sammy - Humorous. Jennifer Welles \$19. Lipps and McCain - Sex western \$19. The Taking of Christina - Great exploitation type from the Defiance gang. Rape theme \$29. Teenage Cover Girl - Early Annie Sprinkle \$19. Pleasure Island - Sorority sisters. 1984 \$19. Erotic Olympics - To choose best stud \$19. Las Vegas Erotica - Travelogue type \$19. French Heat - By mystery director \$19. French Throat - Ditto \$19. Reel People - Similar to Little Showoffs \$19. The Kinky Ladies of Bourbon Street - Supernatural theme. French \$19. Satisfiers of Alpha Blue - Futuristic. Lysa Thatcher \$19. The Budding of Bitch - From waitress to movie star \$23. Secret Desire - Infamous 70's Bad sickie. Long discontinued (and never to return!) \$29. Birds and the Beads - Tina Russell \$19. Endless Lust - Political sex scandal \$19. European Sex Vacation \$19. Girl Busters - Rape + transsexual. Barbi Hall \$29. Goin' Down - Summer Rose \$19. Great Directors - Henri Pachard scenes \$19. Pet of the Month - Set in Hawaii \$19. Desert Lovers \$19. Hot Oven - Delivery boy \$19. Bunnies Office Fantasies \$19. Candy Lips - Suzi Humphrey \$25. China Lust - Linda Wong \$19. Daisy May - Takeoff on Lil' Anner. Sue Nero, Holly Joy, Lysa Thatcher \$19. Dark Dreams - Supernatural theme. Tina Russell \$19. The Devil's Playground - Sleazy appeal \$29. Dr. Love - Samantha Fox \$19. Erotic Animation Festival - Chuck Vincent compilation \$19. Expensive Taste - Rape theme. Elaine Wells \$25. Feelings - Leslie Bovee, Terri Hall \$19. For Richer, For Poorer - Georgina Spelvin \$19. French Postcard Girl - Jacqueline Bardot, Tina Russell \$19. Getting Off - Kinky. Desiree Costeau \$25. House of Love - Collette Mareuil \$19. Indian Lady - Debbie Truelove \$19.

Babyface - Super Alex Delenzy. Cuddles Malone \$29. Cafe Flesh - Cult classic \$25. Farmer's Daughters - Rural rape. Early 70's \$25. Long Jeanne Silver - Most unorthodox \$23. The Opening of Misty Beethoven - Constance Moore \$25. Oh! Those Nurses - Lysa Thatcher \$23. Pretty Peaches - Desiree Costeau's best \$25. Pretty Peaches 2 - Alex Delenzy \$23. High School Memories - Annette Haven \$25. Taboo - Kay Parker \$25. X-Rated Cartoons - Clever \$23. Anyone But My Husband - C.J. Laing \$23. A Woman's Torment - Rape revenge \$25. The Devil in Miss Jones - Original classic \$23. The Devil in Miss Jones II - Bizarre sequel \$23. Honeypie - Jennifer Welles \$25. Treasure Box - Nancy Hoffman \$21. Naked Came the Stranger - Radley Metzger \$21. Mating Season - Summer campout \$19. Defiance Great exploitation type with Jean Jennings \$25. Autobiography of a Flea - Jean Jennings \$23. Christy - Little Annie Christian 1972 \$25. Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Alice in Wonderland - Kristine DeBell \$25. Swedish Erotica, Vol. SE - Vintage loops from the 20's and 30's \$23. Teenage Fantasies II - Rene Bond \$19. Euro Loops of the 70's - This is a film transfer and does not come in a picture box \$19. Memories Within Miss Aggie - One of the best. Deborah Behrre \$19. The Young Stuff - Christy Williams \$19. Little Orphan Dumbo - Rhonda Jo Petty \$19. Love Lips - BJ spec \$19. New York City Woman - C.J. Laing \$19. Lunch - Kurt (Thundercrack) McDowell \$19. Star Virgin - Kari Klnrk \$19. Teenage Nudam - High sleaze \$19. Miss September - Tina Russell \$19. Odyssey - Vanessa Del Rio \$19. Porno Screentests - Jennifer West \$19. Roller Babies - Terri Hall \$19. Soft Places - Annette Haven \$19. Summer of Laura - Marsha Moon \$19. Sweet Punkin' - C.J. Laing \$19. Tangerine - Holly McCall, Cece Malone \$19. Tinsel Town - Danielle Rave \$19. Undresses to Kill - Lilly Lamarr \$19. Virgin Dreams - Jean Jennings \$23. Young, Wild and Wonderful - Candi Barbour \$19. Amour - French \$19. Teeny Buns - Nancy Hoffman \$19. Brier Patch Dolls - German \$25. The Blonde - Annette Haven \$19. Candi Girl - Serena \$19. Contact - Claudia Brooks \$19. Deep Rub - Desiree Costeau \$19. Devil Ecstasy - Occult theme \$19. Fantasy Follies II - Kay Parker \$19. Extreme Close-Up - Gloria Leonard \$19. Finishing School - Coed action \$19. A Formal Paucet - Dorothy LeMay \$19. French Romance - Made guess where? \$19. Heavenly Desire - Seka \$19. Hot Circuit - One of the first full length features. 1971 \$19. Hot Stuff in the City - Debbie Ladd \$19. House of 1001 Pleasures - Euro \$19. Josephine - Euro period piece \$19. The Legend of Lady Blue - Maureen Spring \$19. Love Couch - Lysa \$19. Love Theater - Grand, funny \$19. Lure of the Triangle - Underwater action \$19. Midnight Hustle - Teen hookers \$19. Mobile Home Girls - Euro \$19. Teenage Pajama Party - Barbi Buns \$29. Nostalgia Blue - Vintage loops \$19. Playthings - Starr Wood \$19. Powerbone - Originally titled Superman! \$19. Smalltown Girls - Valerie Duffin \$19. South of the Border - Debbie Truelove \$19. Student Bodies - Suzie Kurlf \$19. Stephanie's Lust - Gene Lee \$19. Summer School - Laurien Dominique - Lysa Thatcher \$19. Sweet Spot - Tina Lynn \$19. Sylvia - Based on Sybil \$19. Taxi Girls - Serena \$19. Touch of Love - Andrea Martin \$19. Triple Play - Real cheapie \$19. Twin Tarts - Brooke and Taylor Young \$19. Untamed - Kay Parker, Aigall Clayton \$19. Virgin and the Lover - Man loves his mannequin! Jennifer Welles \$19. Wild Innocents - Tiffany Clark \$19. Swing Club - Virginia Muller \$19. Dangerous Passion - Lisa Bertini \$19. Inside Georgina Spelvin - Guess who? \$19. A Little Sex in the Night - French \$19. PTV - Nina Hartley \$19.

70's Rant and Rave (alight return) - A customer recently told me he'd like to buy an X but his wife 'wouldn't allow it.' Well if he wasn't such a henpecked, insecure, pussy whipped, spineless, househusband he would have bought it anyway. I've been called some names but domesticated isn't one of them.

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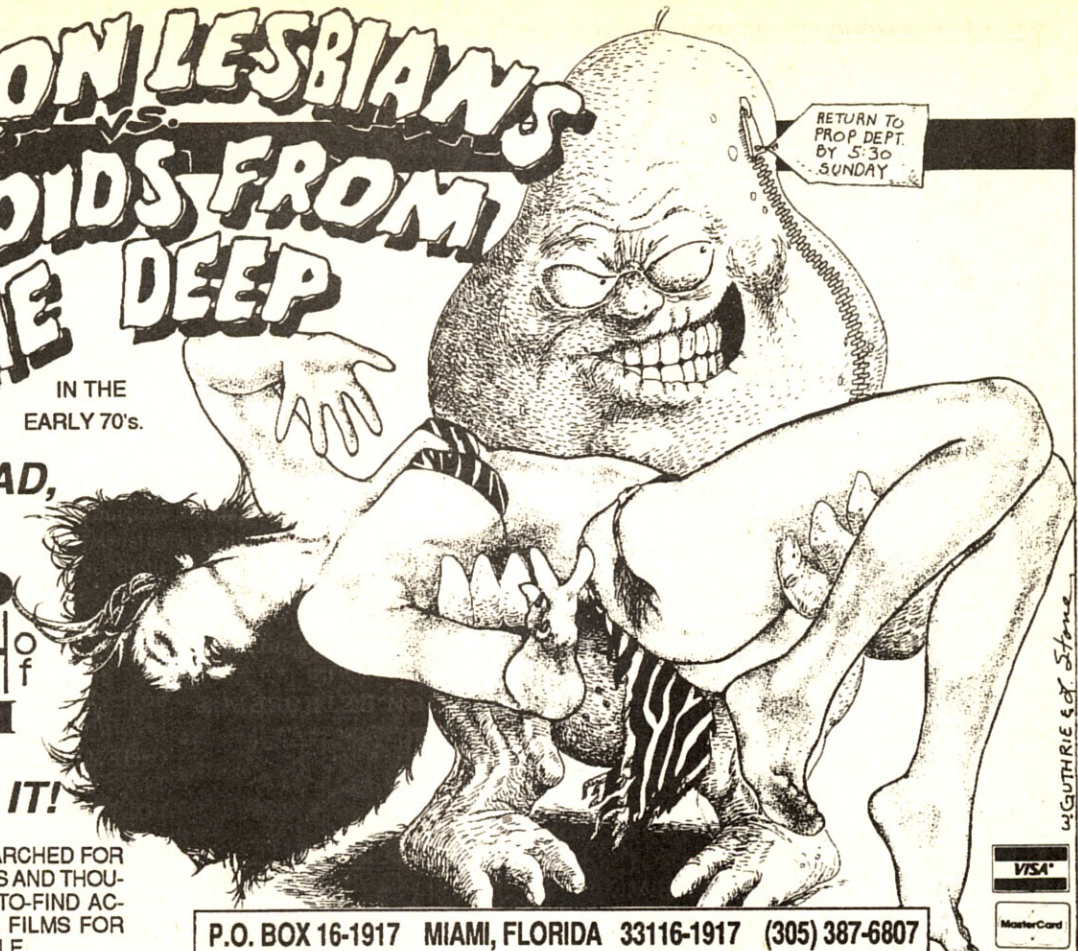
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Fanzines

To our subscribers:
Sorry that this issue is
4 months late, it won't
happen ever again.....
really...I promise....
please don't sue me!

These are just some of the (mostly movie related) fanzines (and magazines) we received recently from various places (including Greece, Finland, Ohio, and even Patterson, New Jersey where ALICE SWEET ALICE was filmed!). Write to them for prices, subscription rates or other info.

BANG (#23, \$1) Interviews with covergirl Lydia Lunch, Dolly Parton's cousin, some dancers with impossibly huge breasts, plus music and tape reviews. Rocco Cipollone, 77 Newbern Ave., Medford, MA 02155. **BITS AND PIECES** (#7, \$3.50) Killer plant movies, John Waters fave bad girl movies list and a Hammer Vs. Universal debate. Nathan Minor, The Horror and Film Society of Baltimore, P.O. Box 6220, Baltimore, MD 21206. **CRITICAL CONDITION** (#2, \$2.50) It's xeroxed and stapled in the corner (like my original zine) but includes lots of interesting reviews (and ads), a useful list of Euro director pseudonyms and a list of 40 (!) Cirio H. Santiago movies. Fred Adelman, 215B Overmount Ave., W. Paterson, NJ 07424. **CULT MOVIES** (#4, \$4.95) It's going quarterly and now looks a lot better than earlier issues. Highlights are articles about Tor Johnson, Angelo Rossitto and celebrity gravesites. Also **GODZILLA**, **ROBOT MONSTER** and **THE UNEARTHLY** and more. Videosonic Arts, 11225 Magnolia Blvd. #200, N. Hollywood, CA 91601. **DELIRIOUS** (#1, \$2.95.) This one has the most serious look at Bert I. Gordon movies you'll ever see, film dreams, reviews and analysis of some interesting Coppola and DePalma movies. Steve Johnson 1326 Cleveland Hts, Blvd. Cleveland, Ohio 44121. **EUROPEAN TRASH CINEMA** (Vol. 2 #5, \$4.95). Once a messy little stapled zine, ETC has grown and changed a lot. The first big one is 48 pages with a full color cover by Stephen Bissette. It features interviews with Howard

Vernon (!) and Bruno Mattei, "Pornography Vs. Eroticism" and Rosalba Neri nude pics. Craig Ledbetter, P.O. Box 5367, Kingwood, Texas 77325. Note: (Vol. 2 #6 is out too).



EXPLOITATION RETROSPECT (#35) Good interviews with Lee Ving, actor and punk singer (Fear) and members of The Fleshtones (plus discography) plus a look at Ken Russell's hooker movies. Dan Taylor P.O. Box 1155 Haddonfield, N.J. 08033. **GHOUL-PARDI** (#6) is a 4 pg. xerox

zine on NE. Ohio TV horror hosts. They show the cover of Frankie Yankovic's "Who Stole The Keeshka!?" LP and tell us that Ron "The Ghoul" Swede was recently spotted on Detroit TV commercials. Stay Sick. P.O. Box 505 Barberton, Ohio 44203. **GUTTER TRASH** (#2, \$4) A Jackie Curtis article and an illustrated (xeroxed) guide to "Strippers Starlets and Sluts" (which mixes Blaze Starr and Tura Satana with Lydia Lunch and Cassandra Stark). Mike Tsaros, 1740 Mulford Ave., Bronx, NY 10461. **KICKS** (#7, \$5) We try not to review music zines, but this giant (over 100 pgs.), long-awaited issue features the extraordinary story of the life (and death) of Ron Haydock, rockabilly singer, Rat P-fink in **RAT PFINK AND BOO BOO** (!) and editor of Fantastic Monsters magazine. Kicks (and Norton Records) is at Box 646 Cooper Station, NYC 10003. **MONSTER** (#1, \$3.50). Like ETC, Monster has grown (a lot). The first new large size issue includes lots of (mostly) Asian movie reviews, Vadim's **BLOOD AND ROSES**, informative reviews by Horacio Higuchi and a nice wrap-a-round cover. Kronos Productions, MPO Box 67, Oberlin, Ohio 44074. **NEW OBSERVATIONS** (#90, \$6 ppd.) This funded 40 pg. magazine has a different topic and editor each issue. The latest is on Exploitation movies, is edited by David A. Cook (a film prof at the University of Atlanta) and covers Doris Wishman, William Castle, Gary Graver, **THE LODGER** and prisoner of war films. 142 Greene St. NYC 10012. **ORIENTAL CINEMA** (#13, \$6) This is one of the most obsessive zines around, and it's been around for a long time. It's 50 pgs. of (lots of) photos and frame blow-ups, information, facts, very opinionated reviews and articles plus a color xerox cover. The editor also includes an insert "Fanghoria" parody (also with a color xerox cover!). The writing will make your head spin. The

editor explains some passages with "I'm drunk and it's 3am." and calls his back issues "not recomendable". Damon Foster P.O. Box 576, Fremont, CA 94537. Foster's first fanzine (on Japanese sci-fi) was in 1970! **PARTS** (#8, \$3) This is the David Gale memorial issue of the zine devoted to everything to do with Lovecraft and the people who made **RE-ANIMATOR**. With reviews and fiction. Friday Jones, 451 Melody St. #134 Waltham, MA 02154. **SCREAM** (#1, \$3.95) Reviews, John Russo on **THE BOOBY HATCH**, The Undead (the band), an interview with Uncle Ted (a local horror host) and a color cover. Darryl Mayeski, 490 S. Franklin, Wilkes-Barre, PA 18702. **SYN** (#6, \$1.50 for any back issues) is a free newspaper covering comix, movies, conventions and cool stuff. This issue has some good Vanity pix. Chris Amouroux 1770 N. Highland Ave. Box 703 Hollywood, CA 90028. **3:AM** (#8, \$1.50) This all sexploitation issue of the digest size zine features lots of Doris Wishman reviews and thoughts about Elvis. Joseph Johnson, 608 W. 1st St., Oil City, PA 16301. **TRASH 'O' RAMA** (#6, \$2) is a xeroxed zine of music and video reviews with cartoons and some newspaper article clippings. A. VanDeuren, 2124 Hawthorne Hts. DePere, Wisconsin 54115. **VIDEO CONFIDENTIAL** (#10, 50¢) is one monthly page (both sides) of video reviews (mostly foreign) and news. The editor works for Troma, but don't hold that against him, he knows his stuff. Carl Morano, 8822 2nd Ave., N. Bergen, NJ 07047. **WE ARE THE WEIRD** (Vol. VIII, #24, \$3) Joe Bob's newsletter recently grew to 16 pages, which means even more news, photos and Joe Bob's unique reviews. It's still bi-weekly and a subscription is now \$35 and worth it. P.O. Box 2002, Dallas, Texas, 75221. **WEIRD CITY** (#3, \$1) is a "pure" fanzine - a cover and 28 pgs. of type. There are letters, brief reviews and editorials. Szurek says whatever is on his mind and sees a lot wrong with some other zines (like racism, sexism...). Nobody could seriously argue with that, but his anti-David F. Friedman piece would appeal to Dan Quayle's speech writers. He thinks Friedman should be "remorseful" about his career. Dave Szurek, 1206 Wheeler Ave, Hoquiam, WA 98520. **WONDER** (#5, \$2.95) is a Ray Harryhausen special. There's an interview and a career article (with a detailed filmography listing all the animated creatures) and more. Lint Hatcher, 11645 Strand Way, Copper



City, Florida 33026. **XENOMORPHIC** (#6, \$4) This issue (the best so far) is full of (carefully dated) ads for early 70s soft core sex movies, good interviews with David F. Friedman and Louis K. Sher (of Sherpix) plus newspaper articles about theatre busts in Columbus and Cleveland (over a Louis Malle film!). Sherpix distributed 3D hits (**THE STEWARDESSES**, **THE HOUSE OF WAX**), sex documentaries, Warhol movies, gay movies and porn. Terrance Jennings Wharton, P.O. Box 481, Lancaster, Ohio 43130

EUROPE

ADRENALINE (#1) This first effort small digest size zine (en Espanol) features reviews and articles on Edwige Fenech and Gotz George ("the German Bronson"). Write Jose Moscardo Guillen, C/ Doctor Oloriz #7, 19a 46009 Valencia, Spain. **GOREHOUND** (#7) The 64 page

digest size zine from "the land of Santa Claus and the Midnight Sub" is in Finnish and features articles on directors Fulci, Henenlotter and Raimi plus reviews. Mikko Aromaa P.O. Box 178, 00521 Helsinki, Finland. Aromaa also runs the "Dark Fantasy Society" which screens movies. **HEADPRESS** (#4, 5 lbs. - includes postage to the U.S) is 64 pgs. on slick paper and features articles on The Children Of God, underground films, censorship and "pornography and the church". David Kerekes and David Slater P.O. Box 160 Stockport Cheshire SK1 4ET, England. **MAD MOVIES** (#78, \$5.75 in Canada) The only American publication comparable to this impressive, long running (20 years!) slick color mag is Cinefantastique, but Mad Movies looks better and covers even more (mostly new) movies, tapes, soundtracks...It's well worth it even if you don't read French. I especially like the regular "La Video En Folie" section, showing rip-off video packaging from various countries. Jean -Pierre Putters, 4 Rue Mansart, 75009, Paris. **MAGAZINE OF THE MOVIES** (1991 YEARBOOK, 2.50 lbs.) Over 200 zines (pro and fan) are chronicled and reviewed with ordering info in this annual, updated 96 pg. digest size publication. If you want still more movie zines, you need this guide. Ray Stewart, 45 Killybawn Rd. Saintfield, Ballynahinch BT24 7JP Co. Down, N. Ireland. **MIDNIGHT IN HELL** (#7, \$3) has fiction, reviews and Dave Szurek. George N. Houstron, The Cottage, Smithy Brae, Kilmacoln, Renfrewshire, PA13 4EN, Scotland. **SPLATTER ZINE** (#1) is a digest with a color cover and features on Argento, Lovecraft and Jack The Ripper and zombie movies. Jim Vlasopoulos, 29 Lambrinis St. 111-46 Galatsi, Athens, Greece. And yes, it's in Greek. **TAHTI-VAELTAJA** (1/92) This quarterly digest in Finnish has been published since '85. The latest has a great full color cover, is 92 pgs. and features Hong Kong horror, Conan copies and 50s sci-fi movies. Toni Jerman, Viljelijantie 4-6 D 103 00410 Helsinki, Finland. **2000 MANIACOS** (#9) is a 92 pg. digest in Spanish with lots of sex and gore photos, a guide to "Spaghetti Terror" (with features on Argento, Soavi, Bava...) plus "Cine Porno Italiano" (with Cicciolina). Manolo Valencia Apdo. 5251 46009 Valencia, Spain.



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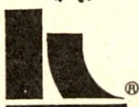
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ALLEN (79), from Kansas City, wrote Tex Avery cartoons at MGM, before starting another career as a western novelist, using pen names. Seven of his novels were filmed.

ELVIA ALLMAN

(87) The voice of Clarabella The Cow in Disney cartoons was in features including **THE NUTTY PROFESSOR** (62) and on TV shows including **THE ADDAMS FAMILY** and **THE MUNSTERS**.

LYLE ALZADO (43) The 15 season National Football League vet died from brain cancer after having used steroids since 1969. As an actor, he was in **THE DOUBLE MCGUFFIN** (79), **OCEANS OF FIRE** (86), **ERNEST GOES TO CAMP** (87), **TAPEHEADS** and, **DESTROYER**, as a serial killer, (both 88), **ZAPPED AGAIN** (89), **NEON CITY** (91) and **COMRADES IN ARMS** (92).

JACK ARNOLD (75) Arnold, from New Haven, made U.S.

Signal Corps films and documentaries before his feature film career. He directed more memorable 50s science fiction than anyone, four 3D features, JD movies and more. His 3-D hits were **IT CAME FROM OUTER SPACE** (53) and **CREATURE FROM THE BLACK LAGOON** (54). Others were **GIRLS IN THE NIGHT** (53), **THIS ISLAND EARTH** (54-no credit), **REVENGE OF THE CREATURE** and **TARANTULA** (both 55), **THE INCREDIBLE SHRINKING MAN** (57), **SPACE CHILDREN**, **MONSTER ON THE CAMPUS** and **HIGH SCHOOL CONFIDENTIAL** (!) (all 58). Some later features were **THE MOUSE THAT ROARED** (59), **HELLO DOWN THERE** (69) and two Fred Williamson movies, **BLACK EYE** and **BOSS NIGER** (74). He was executive producer of TV series including **GILLIGAN'S ISLAND** and directed many TV episodes.



ISAAC ASIMOV

(72) He wrote over 500 books and his writing inspired many hit movies, but the only official adaptation was **NIGHTFALL** (88). TV adaptations included "I, Robot" (64) on **THE OUTER LIMITS**, "Caves Of Steel"

(UK, 67) and the series **PROBE** (88). Asimov was born in Petrovichi in the Soviet Union.

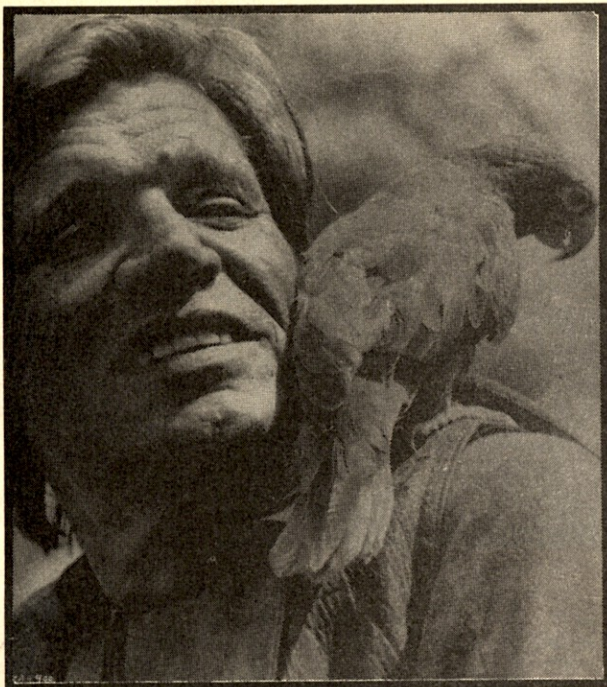
JACQUES AUBUCHON (67), a stage actor who made over 300 TV appearances, was also in **THUNDER ROAD** (58), **THE SHAGGY DOG** (59) and **JOURNEY TO THE FAR SIDE OF THE SUN** (69).

EDMUND BELOIN (82) wrote screenplays for **MY FAVORITE SPY** (42) **VISIT TO A SMALL PLANET** and **G. I. BLUES** (both 60)

NEVILLE BRAND (71) Brand, one of the great movie bad guys, with one of the great Hollywood faces was in

the Army for 10 years and was the fourth most decorated American soldier in WWII. In 49, he appeared in **D.O.A.** and **PORT OF NEW YORK**. He was in many more 50s crime and western features, **KANSAS CITY CONFIDENTIAL** (52), **RIOT IN CELL BLOCK ELEVEN** (54) and **LOVE ME TENDER** (56). Brand played Al Capone on **THE UNTOUCHABLES** several times and in **THE SCARFACE MOB** (62). He was later in **THE MAD BOMBER** (73), **PSYCHIC KILLER** and starred in Tobe Hooper's incredible **EATEN ALIVE** (both 76). He ended his acting career in **ALLIGATOR** and **TWINKLE TWINKLE KILLER KANE** (both 80), **EVILS IN THE NIGHT** (83) and four movies by Greydon Clark. Brand was said to have had serious drinking problems (just like Audy Murphy, the other famous WWII soldier, turned actor).

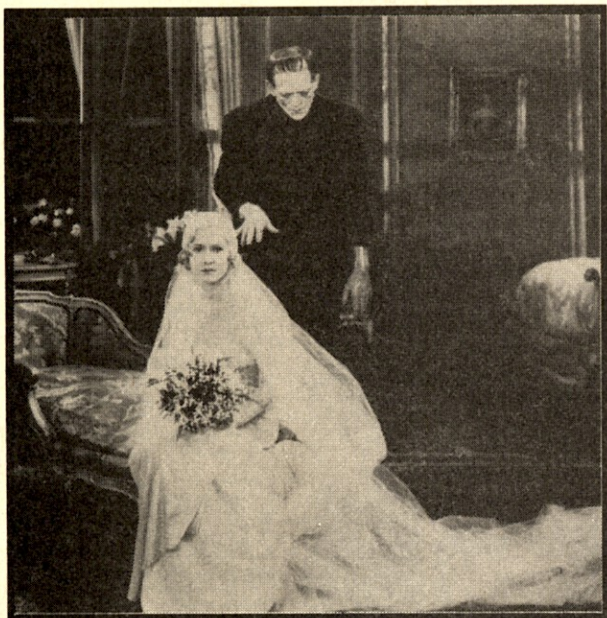




NEVILLE BRAND

GEORGIA BROWN (Klot) (58). The British stage actress and singer was in *A STUDY IN TERROR* (65), *NOTHING BUT THE NIGHT* (72) *TALES THAT WITNESS MADNESS* (73), and *THE SEVEN PERCENT SOLUTION* (76).

MAE CLARKE (Klotz) (81) In 1931 she was Elizabeth in *FRANKENSTEIN* and co-starred in *PUBLIC ENEMY*. Clarke was also in 82 other features including *THE MAN*



MAE CLARKE & KARLOFF

WITH TWO FACES (34) and the serial *KING OF THE ROCKET MAN* (49). She was a cabaret dancer at 16, was married three times and was working on her autobiography when she died.

CESARE DANOVA (66) The actor from Rome made his U.S. debut in 56. He was in *TARZAN THE APE MAN* (59), *VALLEY OF THE DRAGONS* (61), *VIVA LAS VEGAS* (64), *CHAMBER OF HORRORS* (66), *MEAN STREETS* (73), *THE INVISIBLE STRANGLER* and *SCORCHY*, (both 76), *TENTACLES* (77) and *ANIMAL HOUSE* (78). He was also on *GREEN HORNET*, *MAN FROM U.N.C.L.E.* and other TV shows.

GEORGES DELERUE (67) The Oscar winning French composer wrote soundtracks for over 160 features including many for Truffaut, *CONTEMPT* (63), *ALEX IN WONDERLAND* (70), *THE DAY OF THE DOLPHIN* (77) and *THE ESCAPE ARTIST* (82).

RICHARD DERR (74) was in *CHARLIE CHAN IN RIO* and *CASTLE IN THE DESERT* (41) and *THE MAN WHO WOULDN'T DIE* (42). He starred in *WHEN WORLDS COLLIDE* (51) and *INVISIBLE AVENGER* (58) as The Shadow. He was also in *TERROR IS A MAN* (59), *3 IN THE ATTIC* (68), *FIREFOX* (82) and on TV shows including *LIGHTS OUT*, *TALES OF TOMMOROW*, *OUTER LIMITS* and *STAR TRECK*.

DAVID DEUTSCH (65), from England produced *BLIND DATE* (59) by Joseph Losey, *PLAY IT COOL* (63), and John Boorman's *CATCH US IF YOU CAN/HAVING A WILD WEEKEND* (65) starring The Dave Clark Five.

HELEN DEUTSCH (85) Some of her many screenplays were for *KING SOLOMAN'S MINES* (50), *I'LL CRY TOMMOROW* (55) and *VALLEY OF THE DOLLS* (67).

PHILLIP DUNNE (84) directed 10 features, wrote speeches for FDR and JFK and wrote many screenplays starting in 1934. He wrote *THE GHOST AND MRS. MUIR* and *FOREVER AMBER* (both 47) and directed *BLUE DENIM* (59) and *WILD IN THE COUNTRY* (61) starring Elvis.

HENRY EHRLICH (80) He helped found the 30's Grand National studios and later produced films in Mexico including Bunuel's *THE ADVENTURES OF ROBINSON CRUSOE* (52).

BEN FROMMER (78) The character actor from Poland was in over 100 features including *PLAN NINE FROM OUTER SPACE*, where he was a mourner at Lugosi's funeral who goes "Tragic". He later was a publicist for Forrest Tucker, Lee Majors and others and was also in *SCARFACE* (83) and *PSYCHO II* (86).

WILLIAM M. GAINES (70) Gaines inherited his father's failing comic book company when he was only 21. He and Al Feldstein revolutionized the comic industry when they created "Vault Of Horror", "Crypt Of Terror/Tales From The Crypt", "Haunt Of Fear" (50), and the rest of the famous E. C. line of comics. "Mad" (52) (edited by Harvey Kurtzman) followed. The whole line ended in 55, shortly



after government hearings (!), but Gaines kept Mad going as a successful magazine that ridiculed everything and the horror stories are still being reprinted and turned into TV shows and movies, starting with TALES FROM THE CRYPT in England (72).

MARTIN GOODMAN (84) He founded Marvel Comics (Captain America, Spiderman...) in 1939 (and sold the company in '68).

CASSANDRA HARRIS (39) The Australian actress played Countess Lili in FOR YOUR EYES ONLY (81) and was married to Pierce Brosnan.

PAUL HENREID (Paul George Julius Henreid Ritter Von Wassell-Waldingau) (84) The famous freedom fighter in CASABLANCA was born in Trieste. He had fled Vienna in '38, acted on stage in England then made his (American) film debut in 42. He starred in SO YOUNG. SO BAD (50), directed and starred in FOR MEN ONLY (52) about frat hazing and later directed two 58 JD movie (LIVE FAST, DIE YOUNG and GIRLS ON THE LOOSE). He directed many episodes of the THRILLER series hosted by Karloff, some ALFRED HITCHCOCK shows and DEAD RINGER (64), which he also acted in. Henreid was also in BETWEEN TWO WORLDS (44), THE THIEF OF DAMASCUS (51), SIREN OF BAGDAD and STOLEN FACE (both 52) and EXORCIST II (77), his last feature.

BENNY (Alfred Hawthorne) **HILL** (67)

The popular (and underrated) British TV comic was in some features including WHO DONE IT? (56), THE MAGNIFICENT MEN IN THEIR FLYING MACHINES (65) and CHITTY CHITTY BANG BANG (68). His long lasting show (syndicated in America starting in '79) was shown in "80" countries.

FRANKIE (Francis Alex) HOWERD (70) The British stage, screen, TV and radio comedian was in several Carry On... and Up The... series movies and THE MOUSE ON THE MOON (63), HOUSE IN NIGHTMARE PARK (73) and SGT. PEPPER'S LONELY HEARTS CLUB BAND (78).

JOHN IRELAND (78) from Vancouver was nominated for an Oscar for ALL THE KING'S MEN (49). He was in "150" features (starting in 45). He co-produced, directed and starred in the 3D western HANNA LEE (53) and co-directed and starred in the first A.I.P. release, THE FAST AND THE FURIOUS (54). He was in Corman's GUNSLINGER (56), Kubrick's SPARTACUS (60), WILD IN THE COUNTRY (61) with Elvis, DAY OF THE NIGHTMARE and I SAW WHAT YOU DID (both 65). Starting in 67, he was in many Italian movies and some in

his native Canada. Some later roles were in HOUSE OF SEVEN CORPSES (72), WELCOME TO ARROW BEACH (73), THE PHANTOM OF HOLLYWOOD (74- tv), SATAN'S CHEERLEADERS (76), SALON KITTY (77), SHAPE OF THINGS TO COME (79), INCUBUS and GUYANA- CULT OF THE DAMNED (both 80) and TREASURE OF THE AMAZON and MIAMI HORROR (both 85). Some of his last roles were in SUNDOWN and WAXWORK II. His son, John Ireland Jr. produced SLUMBER PARTY '57 (77).

RUDOLPH C. ISING (80) As half of the Harmon-Ising team, this is the man that produced and wrote the wonderful Warner Brothers "Merrie Melodies" musical cartoons of the early 30s. He started with Disney in Kansas City and he and Hugh Harmon made the first talkie cartoon with synchronized dialogue in 29. The team also made "Looney Tunes" cartoons, later worked at MGM and received an Oscar in 40.

JACK KINNEY (82) was a long time Disney animator who directed the Oscar winning "Der Fuhrer's Face" (42), many Goofy shorts and worked on all the classic animated 30s features. He also made Popeye cartoons in the 50s and directed 1,001 ARABIAN NIGHTS starring Mr. Magoo.

GRACIE LANCE (88) was an actress on stage and screen who married Walter Lantz and became the voice of Woody Woodpecker for 40 years.

JOHN LAWRENCE (60) was in many features, including THE MANCHURIAN CANDIDATE (62), SECONDS (66), THE

GLORY STOMPERS (67), FREE GRASS (69) and THE ASPHYX (72) and was on many TV shows.

EDWARD M. LOVE (43), an actor, singer and dancer, choreographed EXTERMINATOR II and HAIRSPRAY. He had AIDS.

JOHN LUND (81) The Broadway actor and romantic lead was also in NIGHT HAS A THOUSAND EYES (48)

WENDELL MAYS (72) A frequent scriptwriter for Otto Preminger, Mays also wrote THE POSEIDON ADVENTURE (72) and DEATH WISH (74).

MARISA MELL (Marlies Moitzi) (53) The beautiful actress from Vienna, was in WHAT'S NEW PUSSYCAT (65), SECRET OF SUPER DRAGON (66), Bava's DANGER DIABOLIK (67) with John Phillip Law, MARTA (71) and RING OF DARKNESS (77). She also acted on European TV and on Broadway. Mell had cancer.

DAVID MILLER (82) Miller directed 20 features, most notably (and incredibly), SUDDENLY (54), which Frank

He knew but one desperate code Vengeance and Reprisal... with a Fever of Hatred Uncontrolled!

JOHN IRELAND

AS THE MAN
WHO HAD
---NO



Sinatra had withdrawn after 63, because he played a presidential assassin and **EXECUTIVE ACTION** (73), which shows how right-wing "businessmen" had Kennedy killed. He also directed **LOVE HAPPY** (49) with young Marilyn Monroe. Miller died just after JFK was released.

ROBERT MORLEY (84) Morley first gained fame as Oscar Wilde on Broadway in 38, the year of his film debut. Some of his many film roles in America and his native England were in **GHOSTS OF BERKELEY SQUARE** (47), **ROAD TO HONG KONG** (47), **BEAT THE DEVIL** (54), William Castle's **OLD DARK HOUSE** and **THE BOYS** (both 63), **THE LOVED ONE** and **A STUDY IN TERROR** (both 65), **WAY, WAY OUT** (66), **SOME GIRLS DO** (69), **THEATRE OF BLOOD** (72), **THE BLUE BIRD** (76) and **THE WIND** (87). He was also on **ALFRED HITCHCOCK** and many other programs and wrote books and plays.

LAWRENCE NAISMITH (83) The British character actor was in over 50 features including **VILLAGE OF THE DAMNED** (60), **JASON AND THE ARGONAUTS** (63), **VALLEY OF GWANGI** (68) and **DIAMONDS ARE FOREVER** (71).

ROBERT REED (59) The father on **THE BRADY BUNCH** (69-74) was also in **BLOODLUST** (61), **THE MALTESE BIPPY** (68), **NIGHTMARE IN BADHAM COUNTY** (76) and lots of TV movies and programs.

FREDERIC I. RINALDO (78) was half a writing team with Robert Lees. They specialized in horror comedies and wrote **THE INVISIBLE WOMAN**, **THE BLACK CAT** and **HOLD THAT GHOST** (all 41) (plus six other Abbott And Costello movies including **MEET FRANKENSTEIN**, 48), **CRAZY HOUSE** (43) and many others. They were blacklisted in 1951, but Rinaldo wrote for British TV and worked on the script for **ROBOT MONSTER** (53)!

RENIE (Irene Brouillet) (90) The Oscar nominated costume designer worked on many features including **THE CAT PEOPLE** (42), **SNOW WHITE AND THE THREE STOOGES** (61) and **WHAT EVER HAPPENED TO AUNT ALICE?** (69).

JOHNNY SHINES (76) The electric blues guitarist and singer from Tennessee recorded in Chicago and was nominated for a Grammy in 1980 for a recording with Robert Junior Lockwood.

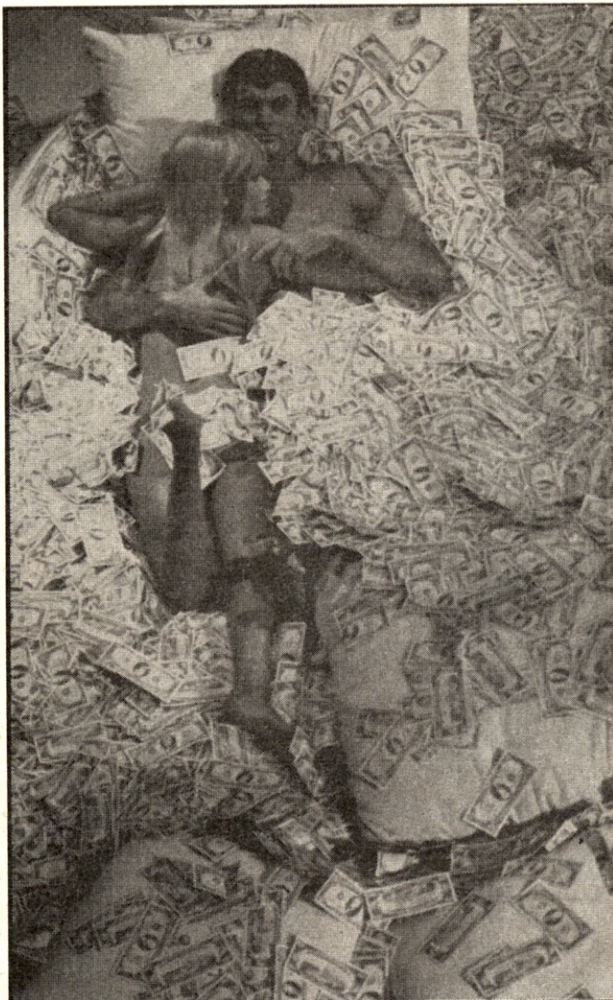
PIPPA STEELE (65) The actress was in Hammer's **THE VAMPIRE LOVERS** (70) and **LUST FOR A VAMPIRE** (71) and acted on British TV shows and on stage.

BOB SWEENEY (73) An actor in **MOON PILOT** (61), **SON OF FLUBBER** (62), **MARNIE** (64) and on many TV series, Sweeney became a TV director and co-produced the **HAWAII FIVE-O** series.

MARGO J. SYLVIA (55), from Woburn, Mass., sang lead on the Tune Weaver's (57) hit "Happy Happy Birthday Baby" released on Checker.

ALIX TALTON (72) The one time Miss Georgia was in **THE MAN WHO KNEW TOO MUCH** (56) and costarred in **ROCK AROUND THE CLOCK** (56) and **THE DEADLY MANTIS** (57).

(James) MARSHALL THOMPSON (66) Marshall, from Peoria made his film debut in '45 at MGM and was in **THE COCKEYED MIRACLE** (46), **CULT OF THE COBRA** (55), and was a semi regular on **SCIENCE FICTION THEATRE** (55-56). He starred in science fiction classics **IT! THE TERROR FROM BEYOND SPACE** (the movie that **ALIEN** copied) and **FIEND WITHOUT A FACE** (both 58) and **THE FIRST MAN INTO SPACE** (59). Two syndicated TV series: **WORLD OF THE GIANTS** (59) and **MEN INTO SPACE** (59-60) were followed by **FLIGHT OF THE LOST BALOON** (61), **THE MIGHTY JUNGLE** and **A YANK IN VIET NAM** (which he also directed (both 64) and **AROUND THE WORLD UNDER THE SEA** (66). He was the star of the popular **DAKTARI** series (66-69) and was also in **BOG** (78), **THE FORMULA** and **WHITE DOG** (both 80).



MARRISSA MELL AND JOHN PHILLIP LAW IN **DANGER DIABOLIK**

BYRON WEBSTER (58), a Broadway actor from London, was in films including **THE POSEIDON ADVENTURE**, and **THAT MAN BOLT**. He had AIDS.

MARY WELLS (49), from Detroit, was Motown's first major solo artist. She made the top 40 a dozen times (two times were with Marvin Gaye) from 61 to 65. Her biggest (#1) hit was "My Guy" in 64. She had cancer.

ADE WOLLERY (82) was an animator with Disney since '36. He worked on all the famous animated features until 41, when he was fired. He later supervised the "Gerald McBoing Boing" short and many feature film titles sequences.

Also: **MARLENE DIETRICH** (90), **SAM KINISON** (38), **GEORGE MURPHY** (89), **SATYAJIT RAY** (70) **NANCY WALKER** (69) and **LAWRENCE WELK** (89)

ACTION-ADVENTURE

ALIEN PRIVATE EYE (1990) Cheesy sci-fi action disco stinker!
BAD GIRLS DORMITORY (1987) Directed by Tim Kincaid! T&A!
BEASTIES (1991) Space creatures attack babes!
BIOKIDS (1989) Super-charged robotic little brats!
CAT IN THE HAT (1978) Starring Sybil Danning & Mel Novak!
COLE JUSTICE (1989) Revenge, Texas-style!
CRAZE (1974) Oscar winner Jack Palance stars!
DESERT SNOW (1989) Adventure in the Great White North!
DROID (1987) Cheesy sci-fi actioner!
GAME OF SURVIVAL (1989) Super-8mm sci-fi action flick!
GREAT ALLIGATOR, THE (1985) Starring Barbara Bach!
HE LIVES: THE SEARCH FOR THE EVIL ONE (1988)
HELL SQUAD (1977) Lotsa babes, lotsa action!
HOLLYWOOD HEARTBREAK (1989) Broken dreams!
HOLLYWOOD VICE SQUAD (1986) Starring Ronny Cox!
INVASION FROM INNER EARTH (1977)
JOURNEY TO THE CENTER OF TIME (1967)
KARATE COPS (1989) Cynthia Rothrock stars!
LIGHT AT THE EDGE OF THE WORLD (1977) Kirk Douglas!
MAXIMUM IMPACT (1992) Revenge has a new name!
MIDNIGHT COP (1989) Stars Morgan Fairchild & Michael York!
PUNK VACATION (1989) Punkers wreak havoc!
REDNECK COUNTY FEVER (1992) Moonshine-swillin' fun!
RESCUE FORCE (1989) Middle east actioner!!
ROBO MAN (1977) A.K.A. *Who?*
ROLLERBLADE WARRIORS: TAKEN BY FORCE (1990)
SKID KID, THE (1991) Super-duper superhero flick!
13TH MISSION, THE (1989) It'll be their last mission!
TRESPASSES (1989) Lou Diamond Phillips stars!
TURKISH DELIGHT (1987) Starring Rutger Hauer!
WOMEN OF HELL'S ISLAND (1989) Psycho women!
WORST OF ENEMIES (1989) Action with a vengeance!
YOUNG FLYERS, THE (1988) In tradition of *Field of Dreams*!

COMEDIES

BIMBOS B.C. (1992) Brand-new bimbo-fest!
BLAT (1990) Robert Hardy stars!
CHICKBOXER (1992) Michelle Bauer guest-stars!
GALACTIC GIGOLO (1987) Ruth Collins stars!
GALAXY OF THE DINOSAURS (1992) Awesome animation!
GETTING LUCKY (1988) T&A comedy with non-stop laughs!
HUMANOIDS FROM ATLANTIS (1992) *Plan 9*, move over!
ROCK N ROLL MOBSTER GIRLS (1992) Brand-new!
ROCK AND THE MONEY-HUNGRY PARTY GIRLS (1990)
UNEXPLAINED LAUGHTER (1990) Starring Diana Rigg!

HORROR

ABOMINATION, THE (1990) Good gore effects!
ALCHEMIST, THE (1985) Directed by Charles Band!
AN AMERICAN SCREAM (1989) Blackie Dammett stars!
ATTACK OF THE KILLER REFRIGERATOR (1991) 'Nuff said!
BLACK CRYSTAL, THE (1991) Schlocky occult thriller!
BLOOD ISLAND (1977) Starring Oliver Reed and Carol Lynley!
BODY PARTS (1990) Dead strippers are turning up at a nightclub!
BOG (1984) A boggy beast from the Arctic awakens to eat people!
CAMPFIRE TALES (1990) Anthology starring Gunnar Hansen!
CANNIBAL CAMPOUT (1989) Shot-on-video gore. Hot seller!
CARS THAT EAT PEOPLE (1974) Yet another horror classic!
CHILLERS (1988) Southern trilogy of terrors!
CHRISTMAS EVIL (1983) Brandon Maggart and Dianne Hull star!
CLICK: THE CALENDAR GIRL KILLER (1990) Click, you're dead!
CURSE OF THE QUEERWOLF (1989) Cult Super-8mm classic!
DEADBEAT AT DAWN (1989) Jim VanBebber's classic!
DEAD GIRLS (1990) Rock n' roll chicks get naked and die!
DEATH COLLECTOR (1990) Ruth Collins stars in this schlocker!
DEMON HUNTER (1989) Kenny Rogers' wife stars!
DEMON WITHIN, THE (1977) Christopher Walken & Ronny Cox!
EDGAR ALLAN POE'S MADHOUSE (1992) All-new anthology!
EVIL BELOW, THE (1989) South African underwater thriller!
EVIL IN THE SWAMP (1977) Stacy Keach & Samantha Eggart!
GHOST OF FLETCHER RIDGE (1988) George C. Scott's son!
GHOUL SCHOOL (1990) Joe Franklin stars. Made in New Jersey!
GORE-MET ZOMBIE CHEF FROM HELL (1988) Stupid gore!
HAUNTS (1977) Cameron Mitchell and Aldo Ray star!
HELLBENT (1990) A trip to Hell on the road to fame!
HELL SPA (1991) It's exactly what it sounds like!
HIGHWAY TO HELL (1991) Made in Texas slasher flick!
HOLLYWOOD'S NEW BLOOD (1989) Slice-and-dice gore flick!
HORRORS OF THE RED PLANET (1964) John Carradine stars!
KILLER NERD (1991) An epic story of a knife-wielding nerd!
KINGDOM OF THE VAMPIRE (1991) Awesome vampire flick!
LOVE BITES (1989) Gay-themed vampire flick!
MAD DEATH, THE (1989) Family pets become rabid killers!
MARK OF THE DEVIL (1972) The horror classic (sans barf bags)!
MARK OF THE DEVIL PART 2 (1977) The horrific sequel!
MARK OF THE DEVIL PART 3 (1987) Yet another chapter!
MILPITAS MONSTER, THE (1975) Classic schlocky horror!
MURDER WEAPON (1989) Linnea Quigley gets naked and kills!
NIGHT OF HORROR (1980) Made in Baltimore schlock!
NIGHTMARE ASYLUM (1992) All-new schlockfest!
PIECES (1983) Paul L. Smith stars!
REANIMATOR ACADEMY (1992) Readin', writin' & reanimatin'!
RETURN OF THE FAMILY MAN (1990) In tradition of *Stepfather*!
ROBOT NINJA (1989) Burt Ward and Linnea Quigley star!
SHE-WOLF (1980) Hot babe by day, wolf chick by night!
SKINNED ALIVE (1990) Scott Spiegel stars!
SLASHDANCE (1990) Babes dance and get slashed!
SPLATTER FARM (1992) All-new gorefest!

VAMPIRE (1990) East Coast schlocky vampire flick!
VENUS FLYTRAP (1988) Blood, gore, T&A and sex!
WEIRDO, THE (1990) Cult director Andy Milligan directs!
WOODCHIPPER MASSACRE (1990) Shot-on-video schlocker!
ZOMBIE (1980) The Lucio Fulci Italian gorefest classic!
ZOMBIE COP (1991) Cops and voodoo!
ZOMBIE LAKE (1977) Lots of nudity and gore!
ZOMBIE RAMPAGE (1992) All-new! They're mad as hell!

SHOCKUMENTARIES

AFRICA: BLOOD & GUTS (1967) Popular shockumentary!
BASIC HOW-TO HALLOWEEN MAKEUPS VOL. ONE (1991)
BASIC HOW-TO HALLOWEEN MAKEUPS VOL. TWO (1992)
BELA LUGOSI: THEN AND NOW (1991)
CULT PEOPLE (1990) Neat documentary!
DEATH IN HOLLYWOOD (1990) Doc on stars' deaths!
LINEA QUIGLEY'S HORROR WORKOUT (1990) T&A!
MONDO CANE (1963) The classic shockumentaries!
MONDO CANE 2 (1964) The return of the shockumentary!
MONDO VIOLENCE (1989) Jeez, won't they ever stop?
MONSTERS AND MANIACS (1990) Brinke Stevens hosts!
ON THE TRAIL OF ED WOOD (1991) Conrad Brooks hosts!
SHOCK CINEMA VOL. ONE (1990) Hosted by Brinke Stevens!
SHOCK CINEMA VOL. TWO (1990) Popular series continues!
SHOCK CINEMA VOL. THREE (1991) Babes and Blood!
SHOCK CINEMA VOL. FOUR (1991) B-Movie Makeup FX!
SHOCKING AFRICA (1975) In the tradition of *Shocking Asia*!
SINATRA (1991) An unauthorized biography!
SLAVE TRADE IN THE WORLD TODAY (1964)
THEY CAME FROM FANDOM (1991) Interviews!
WHEN THE APPLAUSE DIED (1990) Superstars!

T&A

(Please sign that you are 18 or older!)
AFTER DARK (1990) Lotsa strippers, lotsa nakedness!

BODY, THE (1971) Nude bodies galore!
CAPTIVE WOMEN (1980) The original!
CAPTIVE WOMEN 2 (1978) The sequel to the original!
CAPTIVE WOMEN 3 (1972) a.k.a. *Sweet Sugar*!
DEADLY PASSION (1985) Passions can be deadly!
EMMANUELLE IN AFRICA (1977) a.k.a. *Black Emmanuelle*!
EMMANUELLE'S DAUGHTER (1977) Yet another saga!
EROTIC WAYS (1979) Learn and do!
FIRST NUDIE MUSICAL, THE (1975) Ron Howard stars!
HOT SWEAT (1978) What a title!
LOAN A LOVER (1977) Share and share alike!
MAID IN CHAINS (1985) One man's fantasies fulfilled!
MY FAVORITE BUTLER (1980) Fantasy fulfilled!
MISS NUDE AMERICA CONTEST, THE (1988)

NUDE AEROBICS (1985) How-to video with nudity?!
NUDITY REQUIRED (1988) Julie Newmar!
ONE MILLION YEARS AC/DC (1977) Super-charged!
SAVAGE INMATES (1980) Love and savagery!
SCHOOL GIRLS (1975) Wiggle and jiggle-fest!

THRILLERS

ARCH OF TRIUMPH (1977) Anthony Hopkins stars!
BEYOND OBSESSION (1977) Tom Berenger stars!
DAUGHTER OF DEATH (1980) Sybil Danning stars!
DEAD LUCKY (1991) A gambler & a seductress!
DEADLY COMPANION (1980) Tony Perkins stars!
FRANCHISE AFFAIR, THE (1990) Sexy thriller!
HOW AWFUL ABOUT ALLAN (1970) Tony Perkins!
INNOCENT, THE (1979) Jennifer O'Neill stars!
KEMEK (1977) Mary Woronov & David Hedison star!
MOUNTAIN FURY (1991) Backwoods thriller!
MURDER OF A MODERATE MAN, THE (1990)
NIGHT PORTER, THE (1974) Charlotte Rampling!
RUNNING BLIND (1990) Action-packed spy thriller!
TRACK 29 (1987) Theresa Russell!

WESTERNS

A BULLET FROM GOD (1972) a.k.a. *God's Gun*!
BADLANDS DRIFTER (1970)
BLOOD CITY (1979) Hot B-western!
BLOOD SILVER (1968) a.k.a. *Beyond The Law*!
DEAD AIM (1979) He's aiming at you!
DEAD MAN'S HAND (1976) It's out for you!
DEATH RIDES A HORSE (1975) It ain't Silver!
DIE NOW, PAY LATER (1975) Cheesy Western!
GUNFIGHTERS DIE HARDER (1972) Not!
GUNS OF DIABLO (1970) Fire away!
HONKYTONK COWBOY (1980) Whipped Western!
HOT LEAD (1968) a.k.a. *Bull Of The West*!
IRON COWBOY (1972) He's got nerves of steel!
KID VENGEANCE (1977) Out for revenge!
LAST SUNDOWN, THE (1977) The very last!
MAN FROM NOWHERE, THE (1975) Out for blood!
MARSHALL, THE (1972) *Marshall From Madrid*!
MISSOURI TRAVELLER (1958) Old Western!
PISTOL-PACKIN' COWBOY (1980) He's packin'!
RAGE AT DAWN (1955) Really old Western!
ROUGH RIDER (1982) a.k.a. *Medicine Hat Stallion*!
SHOOT FIRST (1970) a.k.a. *Samurai Warrior*!
SUNDOWNERS, THE (1950) Old Western!
TEXAS IN FLAMES (1975) Flaming Western!
THUNDER MOUNTAIN (1980) *Ballad of Virgil Cane*!
UNDER CALIFORNIA STARS (1948) Ancient Western!
VENGEANCE VALLEY (1951)

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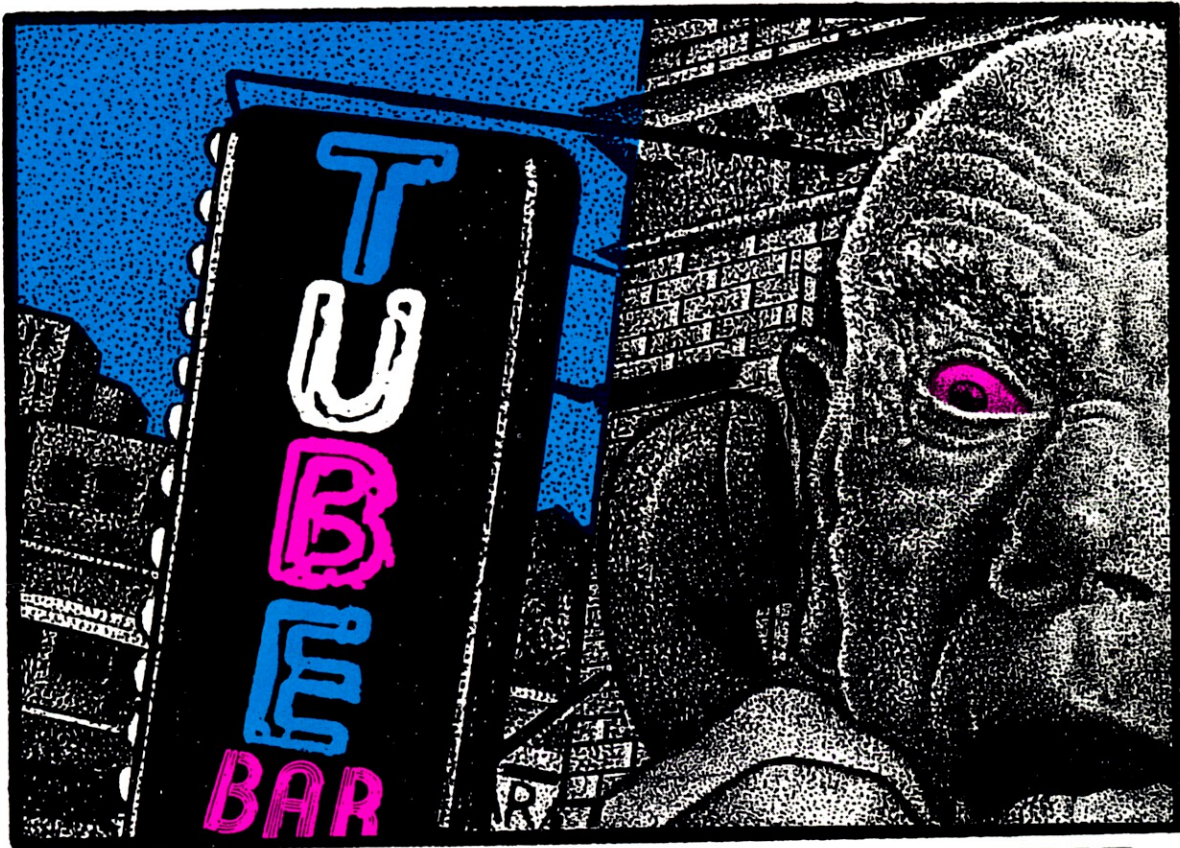
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